

KOREAN CINEMA TODAY

October 2015 | Vol.23

Various Cases of
Global Co-production in Korea

K-movie in the Wider World

COVER STORY
CHUN Woo-hee

INTERVIEW

Costume Director CHO Sang-gyeong
Director KIM Hak-soon
Director AHN Goo-jin

10 Korean Films to Heat up the BIFF

KOFIC
Korean Film Council

BIFF
SPECIAL
EDITION

KOREAN CINEMA TODAY

Korean Film Council
Chairman

Mr. Sae-hoon KIM

Industry Promotion Division

Chief Director of Industry Promotion Division

Mr. Kyung-yull YI

International Promotion Team

Director / International Promotion Team

Mr. Daniel D.H. PARK
pdh21@kofic.or.kr

Manager

Ms. Mee-hyun KIM
kmeehyun@kofic.or.kr

Assistant Manager

Ms. Ji-won CHOI
choi@kofic.or.kr

Assistant Manager

Ms. Shin-young PARK
orange7979@kofic.or.kr

Intern

Ms. Eun-jae KIM
eunjaekim@kofic.or.kr

Distribution Promotion Team

Director / Distribution Promotion Team

Mr. Sang-hee HAN
bwinder@kofic.or.kr

Assistant Manager

Mr. Mann KIM (a.k.a Chris KIM)
wave@kofic.or.kr

Assistant Manager

Ms. So-eun YANG
soeunyang@kofic.or.kr

Assistant Manager

Ms. Jin-hae PARK
jpark@kofic.or.kr

Assistant Manager

Ms. Tae-eun KWON
tennykwon@kofic.or.kr

Assistant Manager

Ms. A-young IM
hahayima@kofic.or.kr



Korean Film Council

Industry Promotion Division

13F, 55 Centum Jungang-ro(U-dong), Haeundae-gu, Busan, Korea (612-020) www.koreanfilm.or.kr Tel +82 51 720 4700

Fax +82 51 720 4810 E-mail kobiz@kofic.or.kr KOREAN CINEMA TODAY is published by the Korean Film Council (KOFIC). All articles represent the views of their authors and do not necessarily reflect KOFIC policy in any given area. Korean Film Council 2015, designed by HUNDREDS design lab

Contents



BUSAN SPECIAL EDITION

October 2015 | Vol.23



08



12

16



28

04 NEWS

06 KOFIC NEWS

08 BOX OFFICE

12 INTERVIEW

CHO Sang-gyeong,
Costume Director of ASSASSINATION and VETERAN

16 SPECIAL REPORT

'The Watchmen of Korean Cinema,'
the Korean Academy of Film Arts

20 ZOOM IN

10 Korean Films to Heat up the BIFF

24 SPOTLIGHT

-AHN Gooe-jin, Director of ALICE IN EARNESTLAND
-KIM Hak-soon, Director of NORTHERN LIMIT LINE

28 FEATURE

**K-Movie in the Wider World Various
Cases of Global Co-production in Korea**

- Hand in Hand with the Continent of 1.3 billion People
- Future of the Asian Market
- A Road to Hollywood
- Estonia and Korea Ease into Creative Partnership

40 COVER STORY

CHUN Woo-hee

44 WHO'S WHO

SHIN Jae-myung, Action Director of ROARING CURRENTS and MEMORIES OF THE SWORD

48 KOFIC GLOBAL FORUM

The 4th KOFIC Global Forum at Search for the New Paradigm for Korean Cinema

52 NEW TALENT

Meet the Shining Stars

56 NEW FILMS

Hottest Upcoming Korean Films

62 KO-PRODUCTION IN BUSAN 2015

Meeting with the Korean Film Industry

66 ONLINE SCREENING

68 TIME CAPSULE

The 40th Anniversary of LEE Man-hee's Death



Triumph of Young and New Films

Korean Indie Filmmakers Find Success at Film Fests



Alice in Earnestland



Office



A Midsummer's Fantasia

2015 was a fruitful year for Korean cinema for fledging talents. Up-and-coming feature directors - many of them are from the independent filmmaking scene - saw great leaps in their careers. Considering the market circumstance for indie films, their achievements mostly shone at international film festivals.

JANG Kun-jae is not a new name compared to other up-and-coming filmmakers. Since the debut feature, *Eighteen* (2010), he has been considered a promising indie director. The young director seemed to have finally hit a career breakthrough this year with his third feature *A Midsummer's Fantasia*. The Korea-Japan co-production, which was commissioned by the Nara International Film Festival, was produced by Japanese auteur KAWASE Naomi. In addition to becoming one of the highest grossing independent films of the year, the light romance drama has traveled to the Busan International Film Festival, International Film Festival Rotterdam, Hong Kong International Film Festival,

Vancouver International Film Festival and many more.

With a strong touch for the thriller genre, *The Chaser* and *The Yellow Sea* screenwriter HONG Won-chan stepped behind the camera for the first time this year. Receiving its world premiere in Cannes, *Office* had a fine year both at home and internationally. Following its debut in Cannes as a Midnight Screening selection and its North America premiere at the Fantasia Film Festival in Canada, *Office* finally returned home recently for theatrical release. The workplace murder mystery chiller that stars KO Asung, PARK Sung-woong and BAE Sung-woo grossed \$2.92 million from 440,000 admissions. Another indie sensation of the year was *Alice in Earnestland*, a modern twist of classic novel "Alice in Wonderland" by AHN Gooc-jin. With a budget that is strikingly low, compared to average production budget for Korean commercial films, the Korean Academy of Film Arts production won the Grand Prize at the

Jeonju International Film Festival's Korean film competition, followed by screenings at the Shanghai International Film Festival and the Vancouver International Film Festival. *Alice in Earnestland* is AHN's first feature-length film.

Though his short films *Green Slime* (2012) and *Suffocation* (2012) were invited to various international film festivals, KWON Oh-kwang came to fame with his writing work on MOON Byoung-gon's *SAFE* (2013), which won the Palme d'Or at the short film competition in Cannes. KWON is now ready to step into the spotlight as director as his feature directorial debut *Collective Invention* was selected to receive world premiere at the Toronto International Film Festival and then international premiere at the Busan International Film Festival. The offbeat drama is about a young man who participates in a pharmaceutical company's clinical test trials and mutates into a piscine humanoid.

by KoBiz reporter

JUNG Woo-sung and HWANG Jung-min Team Up for New Thriller

Redhot star HWANG Jung-min has signed on to another project, this time alongside fellow superstar JUNG Woo-sung. At the helm of *Asura* (W/T) will be KIM Sung-soo, who previously directed JUNG in *Beat* (1997), *City of the Rising Sun* (1998) and *Musa-The Warrior* (2001).

JUNG will play Detective HAN Do-kyung, whose wife is suffering from terminal cancer. Devoted, he does something for her beyond the bounds of the law, but is caught. At the same time that he faces prosecution, Det. HAN comes up against criminal PARK Sung-bae (HWANG).

HWANG's last two films, *Ode to My Father* and *Veteran*, both went well over the 10 million admissions mark this year, so all eyes are on his next projects, which will be the mountaineering drama *The Himalayas*, NA Hong-jin's mystery thriller *Gokseong* (W/T) and the legal thriller *A Violent Prosecutor*. With all those projects wrapped, HWANG will now focus on *Asura*.

Meanwhile, JUNG was most recently seen in last year's *The Divine Move*, but he also has two films in hand awaiting release, *Don't Forget Me* (W/T) and *Jakseoui Byeon* (W/T).

by Pierce Conran



CJ Entertainment to Hold Commemorative Special Screening for 20th Birthday



Celebrating the twenty years of CJ Entertainment, the film division of the entertainment and media giant CJ Entertainment, a special retrospective program will be held in major cities in Korea, England and the USA. The special screening was designed to show the company's appreciation to their audiences, both local and global, that have supported CJ releases for the past twenty years.

With an opening event on 21 October, the special program in Seoul will run in CJ CGV Apgujeong, until 31 October. Also, for CJ-branded movie fans in England, the London Korean Film Festival will dedicate a sidebar for films that represent past and present works of CJ Entertainment in November. Though it has yet to confirm the format, the special show will also take place in LA, USA in November.

Selection of the 20 screeners for the Seoul event will be conducted by local film industry professionals and normal movie-goers. From the 508 titles that CJ Entertainment has distributed for twenty years, the company has short-listed 90 potential screeners for the audience vote. Between 8-21 September, any audience could vote on CGV's mobile webpage. CJ will make the final selection, reflecting the audience vote and film experts' advice.

by KoBiz reporter

ASSASSINATION and VETERAN Sailing Abroad

CHOI Dong-hoon's blockbuster hit *Assassination*, which has so far drawn over 12.3 million viewers (USD 80.35 million) released in Chinese theaters on September 17th.

The film is also coming off a successful North American run, where it grossed USD 1.85 million (as of September 13th) from 26 cities following its debut there on August 7th.

Starring Gianna JUN, HA Jung-woo and LEE Jung-jae, *Assassination* follows a band of Korean rebel fighters. Due to her role in the popular TV drama *My Love from Another Star*, which was an enormous hit in China, JUN is a big name in the mainland, which should help to boost the profile of *Assassination*.

RYOO Seung-wan's *Veteran* looked to new shores as CJ Entertainment has confirmed its North American release for September 18th. Starring the red-hot HWANG Jung-min, who already crossed the ten million viewers mark earlier this year with *Ode to My Father*, *Veteran* tells the story of a detective who goes up against a malevolent corporate heir. *Veteran* had its North American premiere on September 13th as part of the Vanguard section of the 40th Toronto International Film Festival. The film then debuted in US cities on the 18th. It will also screen in Canada. 🇨🇦

by Pierce Conran

Offering True Inspiration to Aspiring Korean Filmmakers

2015 KAFA Master Class Extensively Covered Multiple Stages of Filmmaking

The Korean Academy of Film Arts (KAFA) organizes special workshops to boost the creative imagination of young filmmakers and build their knowledge through talks with masters from direction, acting, cinematography, special effects, and choreography. This project from KAFA+ which started in 2013 has invited filmmakers such as director PARK Chan-wook and JUNG Ji-woo, producer TCHA Sung-jai, action director JUNG Doo-hong and actor CHOI Min-shik in the past.

This year, the KAFA hosted a series of master classes and workshops with renowned Korean film industry professionals. The masters include Seoul Action School's action director JUNG Doo-hong, costume designer KWON Yoo-jin, cinematographer LEE Doo-man and Story & Story CEO IM Sang-jin.

The three-day workshop 'Action Master Class with JUNG Doo-hong' took place in Seoul between 30 March-1 April. As action director of *The City of Violence* (2006), *No Blood No Tears* (2002), and *The Berlin File* (2013), JUNG has been a major player in the history of Korean action films. Participants were selected through application review and interview sessions.

During the master class, three teams of two, composed of one director and one cinematographer, were made and received thorough instruction from JUNG. JUNG did not only teach the theory behind action directing, but also helped participants produce a short action film during the workshop.



Action Master Class with JUNG Doo-hong

Costume designer KWON Yoo-jin then took over the class from JUNG. Started his career with IM Kwon-taek's *Kilsodeum*, he has worked on a handful of films including KIM Jee-woon's *The Good, The Bad, and The Weird* (2008), *Masquerade* (2012), *The Pirates* (2014) and *Ode to My Father* (2014). At the one-day class, he talked about how to represent films' setting realistically and creatively as well as how to do 'concepting.' With references such as *The Good, The Bad, and The Weird* and *Masquerade*, KWON taught costume production and how to use creativity in putting together something between historically real and filmic fictional.

Cinematographer LEE Doo-man was the next one. His three-day intensive cinematography workshop, where he introduced the art of cinematography, supervised the hands-

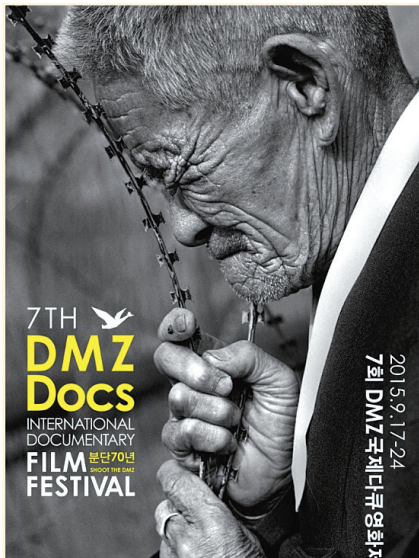
on workshop, and taught D.I., was held over 3 days in early September. Before the team actually went on shooting, LEE and the participants shared ideas extensively and selected shooting equipment together for the students' better understanding in cinematography.

The latest session, 'Planning Heart-winning Films,' was taught by IM Sang-jin, an expert in planning and developing film projects, at the end of September. It was particularly meaningful as it was the first masterclass focused on project planning, an early part of pre-production. In addition to precedent masterclasses on production and/or post-production, IM's class on project development played an important role in designing the KAFA's full-scale production workshop, spanning all three phases of filmmaking.

by KoBiz reporter

Shoot the DMZ! Shoot the KoBiz OS!

DMZ Docs 2015 KoBiz Online Screening Opened on Sept 17th



Epilogue



Red Maria 2

DMZ Korean International Documentary Film Festival (DMZ Docs) this year has chosen “Shoot the DMZ” as the new slogan, to celebrate the 70th anniversary of Korean independence. Here, “shoot” means the camera as a means for communication, not firing. To resonate with such spirit, KoBiz Online Screening attempts at communication beyond location and time with the online users worldwide, through the ‘Festival Screening: DMZ Docs 2015’.

Last year, a small documentary *My Love, Don't Cross That River* hit hard the domestic movie theaters. This film has won awards at major international film festivals including Hot Docs, LA Film Fest, Melbourne International Film Festival and Moscow International Film Festival, and has been successfully communicating with countless film viewers abroad.

When this documentary was screened last year

at DMZ DOCS, nobody expected such a big response. It remains for us to see if such a small yet powerful film would appear in the Korean films lineup on the KoBiz OS this year as well. *Epilogue* shows the last days of LEE Seong-gyou who introduced Korean documentaries for the first time at the International Documentary Film Festival Amsterdam (IDFA). It is the latest work by LEE Chang-jae, who directed *The Hospice* last year, which warmly depicts those at the last moment of their lives. Kyung-soon's *Red Maria 2* shows a new approach to sex workers and comfort women by juxtaposing them. LIM Jung-ha, KIM Yang-rae, PARK Hyung-jun, JEON Il-woo's *Le Tour, the Memories of a Forgotten Dream* illustrates a new challenge of a 26 years old young man who has been diagnosed with a rare kind of cancer. In addition, several other interesting documentaries are to be introduced on KoBiz Online Screening. “The Festival Screening: DMZ Docs 2015” is held at <https://screening.koreanfilm.or.kr> for three months, starting from the festival opening on Sept 17th. ㉠

by Shin-young PARK
(International Promotion Team, KOFIC)



Assassination

**Korean
Box Office
Report
January-August
2015**

Korean Cinema to Fly up

Big Titles Falter Early on

Hot off the success of all time champ *Roaring Currents* and the end of year smash (and eventual number two of all time) *Ode to My Father*, prospects appeared rosy at the beginning of the year, with a number of major, star-driven period titles slated for January and February. HA Jung-woo starred in his second directorial outing *Chronicle of a Blood Merchant*, alongside HA Ji-won, but the drama opened to a disappointing fourth, struggling alongside fellow period

family fare *Ode to My Father* which was still the top draw in its fifth week. Ultimately the film could only muster just shy of one million admissions. Managing to open in first place the next week was YOO Ha's highly anticipated 1970s gangster saga *Gangnam Blues*, which afforded Asian TV superstar LEE Min-ho his first lead role in a major motion picture, but the glossy thriller lacked momentum and eventually fell short of expectations with 2.19 million viewers. A few weeks later, the romantic

music biopic *C'est Si Bon*, one of this year's major Lunar New Year titles, couldn't parlay its cast or pop culture credentials into a holiday hit, and the pricey film would close out with 1.72 million viewers.

Period Films on the Wane

While 20th century period films struggled, new films set in the Joseon Era, the source of many of the greatest successes in recent years (*Masquerade*, *The Face Reader*, *Roaring Currents*) also

TOP 20 Box Office Hits 2015 (as of 2015 / 09 / 17)

	Title	Release	Country	Gross in KRW	Admissions
1	Assassination	2015-07-22	Korea	98,182,016,081	12,668,560
2	Veteran	2015-08-05	Korea	98,994,032,232	12,634,502
3	The Avengers: Age of Ultron	2015-04-23	USA	88,582,586,366	10,494,499
4	Ode to My Father	2014-12-27	Korea	69,834,353,034	8,914,461
5	Kingsman: The Secret Service	2015-02-11	USA	50,369,009,795	6,129,681
6	Mission: Impossible - Rogue Nation	2015-07-30	USA	48,542,431,607	6,125,850
7	Northern Limit Line	2015-06-24	Korea	45,552,535,330	6,041,172
8	Jurassic World	2015-06-11	USA	47,800,698,826	5,546,792
9	Inside Out	2015-07-09	USA	37,993,153,536	4,965,566
10	Detective K : Secret of the Lost Island	2015-02-11	Korea	30,456,879,428	3,872,015
11	Mad Max: Fury Road	2015-05-14	USA	32,906,364,462	3,842,441
12	Fast & Furious 7	2015-04-01	USA	26,454,098,694	3,247,955
13	Terminator Genisys	2015-07-02	USA	26,556,715,129	3,240,370
14	Twenty	2015-03-25	Korea	23,558,988,686	3,044,134
15	The Classified File	2015-06-18	Korea	22,389,535,897	2,860,786
16	Big Hero 6	2015-01-21	USA	21,993,119,765	2,801,949
17	Minions	2015-07-29	USA	18,984,053,878	2,623,491
18	Ant-Man	2015-09-03	USA	21,054,249,755	2,526,668
19	Spy	2015-05-21	USA	18,417,637,358	2,318,748
20	The Chronicles of Evil	2015-05-14	Korea	17,361,815,332	2,192,525



Veteran



Ode to My Father



Detective K : Secret of the Lost Island

struggled in the marketplace throughout the year, indicating that a degree of audience fatigue may have begun to set in. Things started out well when period detective sequel *Detective K: Secret of the Lost Island* was a decent hit during the Lunar New Year holiday (though its 3.9 million total fell short of its 2011 predecessor's 4.8 million) but it was all downhill from there. March and April each welcomed an erotic period film, first AHN Sang-hoon's *Empire of Lust* and then MIN Kyu-dong's *The Treacherous*, but with just 470,000 and 1.11 million viewers, respectively, both proved expensive duds for their studios. Even more disappointing was PARK Heung-sik's long-delayed *Memories of*

the Sword, a period martial arts epic (set before the Joseon Era in the Goryeo Dynasty) featuring superstars LEE Byung-hun and JEON Do-yeon. A small opening and negative word of mouth left it with just 430,000 admissions. With many more expensive period films at different stages of production, the industry is beginning to question the genre's prospects, though at least LEE Joon-ik's *The Throne*, with SONG Kang-ho and YOO Ah-in, looks to be in good shape going into the Chuseok (harvest festival) holiday.

Hollywood Scores with Balance of Old and New

Local fare may have been struggling,

but audiences were still coming out to theatres in numbers comparable to the record-breaking hauls of the last two years. For the second year running, Hollywood fare held a majority for the year's box office haul in the first half, driven by a diverse slate of fare that kept viewers interested. Disney kicked off the year in fine form with their animation *Big Hero 6*, which drew 2.8 million viewers in January but the first major hit of the year would follow in February when *Kingsman: The Secret Service* surprised everyone by attracting 6.13 million spectators, which was more than in any other territory in the world, save for the top two markets, USA and China. Things calmed down until spring when

business came roaring back with *Fast & Furious 7* which set a franchise high with 3.25 million admissions, and then the massive success of *The Avengers: Age of Ultron*. Building on the popularity of the Marvel brand in Korea and capitalising on the publicity generated from the film's shoot in Seoul last year, the tentpole scored 10.49 million viewers, the second highest ever total for a foreign film in the market, behind James Cameron's *Avatar*. Next up was *Mad Max: Fury Road*, another surprise hit, bringing in 3.84 million spectators, its highest total outside of the United States (though it has yet to open in China). Mirroring its stunning performance in other territories, *Jurassic World* also found a major audience in Korea,

winding up with 5.55 million viewers. Disney then scored its third major hit of the year when Pixar's *Inside Out* drew 4.96 million viewers, the third highest total for an animated film in the country.

Summer of Action Thrillers

Korea finally found itself back in the game when the naval skirmish drama *Northern Limit Line* opened and tapped into a similar patriotic vein as *Roaring Currents* last year. Though nowhere near as successful, the film impressed with 6.04 million spectators. However, the real hits came a month later, starting with CHOI Dong-hoon's period action thriller *Assassination*, which came close to matching CHOI's previous smash *The Thieves* (2012) with a total of 12.64

admissions. Two weeks later, RYOO Seung-wan's more modestly budgeted *Veteran* was even more impressive, with a current total of 12.49 viewers, which is expected to surpass *Assassination*. Wedged in between those was *Mission: Impossible - Rogue Nation*, the latest in Tom Cruise's *Mission Impossible* franchise. The action film was strong with 6.12 million spectators, but local competition in the high summer season kept it from reaching its predecessor's 7.51 million total.

Indie Triumphs

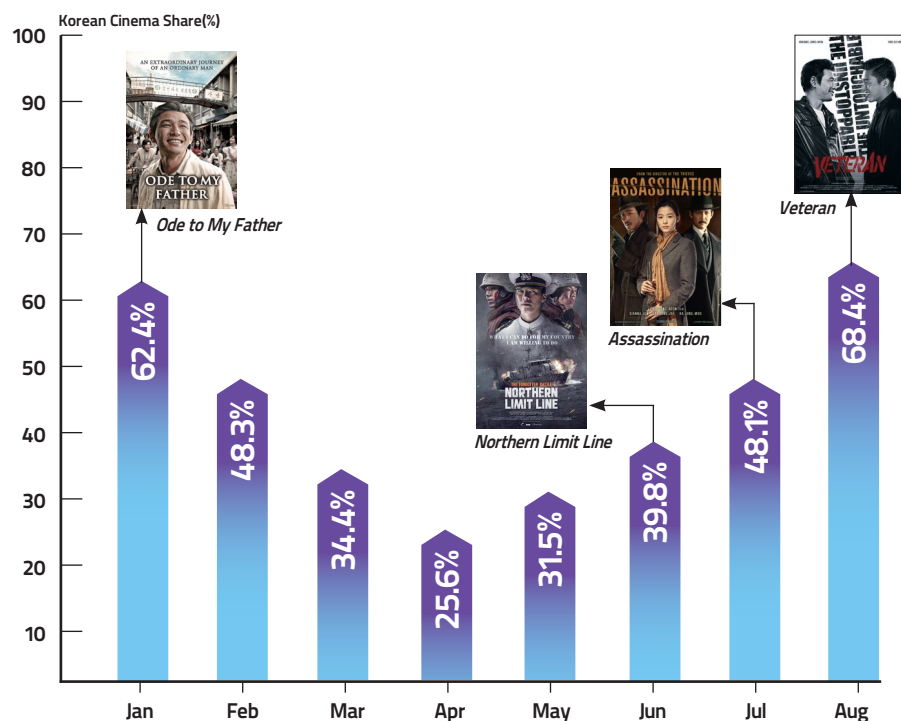
Though 2015 welcomed a record number of megahits (films with over 10 million admissions), it was also a strong year for independent films. 10,000 admissions is generally considered the benchmark for hit status for a limited release, but a number of local indie releases scaled much higher than that this year. From the Korean Academy of Film Arts (KAFA), *Socialphobia* wound up with 249,239 viewers, while *Alice in Earnestland* is currently at 43,012. IM Kwon-taek's 102nd film *Revivre* found an audience of 142,382, and JANG Kun-jae's *A Midsummer's Fantasia*, co-produced with Japan, also impressed with 35,326 admissions.

Looking Ahead

In the coming months, local films *The Throne*, *The Long Way Home* and *The Accidental Detective* will duke it out during the Chuseok holiday while, towards the end of the year, a major fight is brewing with homegrown films such as *The Tiger* and *The Himalayas* going up against the new Pixar film (*The Good Dinosaur*), the new James Bond (*Spectre*) and, of course, *Star Wars: Episode VII - The Force Awakens*. 🍿

by Pierce Conran

Korean Cinema Share 2015



The Two-horse Carriage of Summer 2015



Assassination

VS. Veteran



Gianna JUN, HA Jung-woo, OH Dal-su, LEE Gyoung-young	Cast	HWANG Jung-min, YOO Ah-in, YOO Hae-jin, OH Dal-su, JANG Yoon-joo
USD 15 million	Budget	USD 4.89 million
25 days	Number of days until 10 million admissions	25 days
CHOI Dong-hoon Since his film debut <i>The Big Swindle</i> (2004), a crime thriller, CHOI keeps making caper movies, which are quite rare in Korea. Most of his films since <i>The Big Swindle</i> , <i>Tazza: The High Rollers</i> , <i>The Thieves</i> and <i>Assassination</i> have many main characters, a complicated plot with a lot of ups and downs with treachery, and a big scale action all carefully arranged. In addition, they all have a great sense of humor which is often missing in Korean action films. And on top of all his usual virtues, <i>Assassination</i> has even added emotional warmth. <i>Assassination</i> is all the memorable by the presence of the national independence army soldiers whose only wish was to go back to the liberated motherland one day.	Director	RYOO Seung-wan RYOO certainly knows how to make a variety of films within the framework of action genre. Since his debut at 26 years of age in 2000 with an omnibus action film <i>Die Bad</i> , he made a social drama <i>The Unjust</i> , a light and humorous piece <i>The City of Violence</i> , a glamorous blockbuster <i>Arahan</i> , and a dark and serious thriller <i>The Berlin File</i> . <i>Veteran</i> has all this spectrum successfully blended in one single film. That is to say, it is heavily macho, with splendid action and a sense of humor, and shows deep rage against the unjust society.
Early 1900s Korea was under Japanese Occupation and many Korean resistance activists were based in China, hiding from the Japanese authorities. The year 1933 in Shanghai, a command to covertly assassinate the Japanese Army's commander is given to AHN Ok-yun, a top-notch sniper sentenced to death. For this task, YEM Sek-jin, an agent of the interim government extricates AHN Ok-yun and her comrades from the prison. But the grand plan is exposed to Japan by an internal spy and a hit man, Hawaii-Pistol is being hired to get rid of AHN. The assassination squad arrives in Korea without knowing hit-man's chase. Can she make the impossible mission completed?	Synopsis	After an international auto theft sting, dimwitted detective Do-chul is treated to a night at a club where he meets Sun-jin Group third-in-line Tae-oh, whose rude behavior rubs Do-chul the wrong way. Convinced Tae-oh is a drug addict, Do-chul tries to investigate, but is stopped by his boss. Meanwhile, Tae-oh runs into Mr.Bae-a truck driver that helped Do-chul with his auto theft case-and his 9-year-old son, protesting to get his overdue wages. After being humiliated and beaten for Tae-oh's amusement, Bae is hospitalized but his son finds Do-chul's business card and calls for help. Do-chul feels responsible and so decides to get Tae-oh, no matter what it takes and no matter how much Tae-oh tries to sabotage him.
Gianna JUN, a veritable Asian star. A feast of a variety of weapons, including rifles for assassination, explosives for car attack, heavy machine guns which seem too expensive for the national independence army.	Virtue	Action created by the best team in Korean action films, JUNG Doo-hong the best marshal art director and RYOO Seung-wan. Catharsis to see a third generation "chaebol" beat up by an ordinary detective, finally sent to the court, quite unlike the reality. The sequence of arresting car stealers which is really long and interesting.
When AHN Ok-yun (Gianna JUN) puts on her dead twin sister's wedding dress and goes into a gun fight with the Japanese soldiers. To be sure it is a very important scene in the film but a lot of viewers were also happy at this great fan service by CHOI Dong-hoon.	The crucial moment	The car chase scene where Tae-oh suddenly jumps into the middle of a very busy road and speeds up the car. It makes the audience wonder how the heck they managed to shoot such a scene without any accident.

CHO Sang-gyeong

Costume Director of
ASSASSINATION and VETERAN

"What is always of the most importance is communication"

CHO Sang-gyeong is very busy. When she meets people, it is mostly on business. I don't blame her, because she is handling 8-9 films at the same time, all of which are either just done shooting or at the pre-production stage. So many people want her, a major costume director who has been in this business for 13 years. It is her 14th year now.

Probably she is the one who receives the most scenarios among film staffs. She has a long lineup of films, including *The Tiger, Fingersmith* (W/T), *Haeohwa* (W/T), *Gosanja: The Great Map of the East Land* (W/T), and *Secret Agent* (W/T). In addition, the common feature of this summer's big players, namely, *Assassination*, *Veteran*, and *Memories of the Sword* is also CHO. However, this well experienced costume director still describes herself as "too young and ignorant." She majored in stage art at Korean National University of Art and made her film debut with *No Blood No Tears* (2001), and ever since, came without a break. But she still thinks she is a newbie. CHO even got offered to work for the opening ceremony at the Pyeongchang Winter Olympic Games. What would be her opinion on costume, stage art and cinema? She delivered her thought in a very calm voice.

You worked in 3 tentpole movies this summer. Two of them attracted 10 million viewers each. With such performance, you just can't avoid this kind of attention.

I appreciate the attention, but attention outside films is not very comfortable, to be honest with you. Such attention should be handled by actors or directors when they are talking about the films. I guess I get attention because costume is more and more considered in association with fashion and main characters. Because actors look awesome (laughs).

I guess there were a lot more to consider when working for *Memories of the Sword*, since it is a period film.

I was most concerned about the actors' safety. What is the most important for stage costume is to help realize the filmic world. However, what I am concerned with when actually working with the actors is the practical aspect. Whether the costumes are comfortable enough to do the action in; whether they fit with the weather; and if the actors are too cold or hot in them. I tend to think a lot from the actors' perspective.





Period films are not a major part of your filmography. People tend to associate your name with a more modern movies.

For period films, I worked in the order of *The Concubine*, *KUNDO: Age of the Rampant*, and *Memories of the Sword*. And then I worked in *The Royal Tailor* which was released before *Memories of the Sword*. For *Memories of the Sword*, the time setting is the Goryeo Dynasty which I found interesting, but we had so little references to work by. So I had to read a lot of documents and observed Buddhist pictures and added my imagination. It was completely different from the Joseon Dynasty, heavily influenced by China, especially the Mongol Empire. A variety of cultures co-existed in Goryeo. They

would even ride on horses and use falcons like accessories as in Mongolia. The costume called “cheolick” was introduced from the Mongol Empire and continued through Joseon. Hong-yi (KIM Go-eun)’s costume was inspired by cheolick. Rather than focusing on what is Korean, I wanted to reflect the free atmosphere of that time and also to pursue the sentiments of the characters.

How do you express the characters' sentiments by costumes?

Just like in Shakespearean tragedy, characters have some kind of typicality. Although Yu-baek (LEE Byung-hun) does go through sufferings and hesitation, he is still an evil character,

so I brought the typicality of an evil character to his costume. I added more texture and layers to his costume, and the black and white contrast was accentuated, without much decorative details. When intensely contrasted yet balanced, the contrast effect becomes even clearer. On the contrary, JEON Do-yeon's character had a lighter touch. I tried hard to think of what kind of senses she must have developed as a blind sword-woman, and I went for light and minimal expressions. When the overall idea is decided, I analyze the emotions and sentiments of the characters and choose colors. What is the most important is, after all, to convince the audience.

Assassination is a period film in the setting of Japanese Occupation.

I guess director CHOI Dong-hoon wanted me because I worked with *Modern Boy*, thinking that I was familiar with that period. But they gave a very short time for pre-production. It was 6 months for *KUNDO*, 5 months for *Memories of the Sword* but it was only 4 months for *Assassination*. CHOI would whine and rush me because time was running out fast (laughs).

Gianna JUN's wedding dress got a lot of attention from the audience.

From the planning stage, CHOI talked about the image of a woman with a gun in a wedding dress. Not like Tarantino's *Kill Bill* kind of woman character, but a lonely image of a woman. Considering the era, it should have been a kimono. However, apart from nationality or time frame, I wanted to go for a dress that the current viewers could accept, and also that suited the action sequences. So I settled with a vintage line dress from the 1930s.

Assassination has several main characters. Tell us about each character's main costume idea.

I considered the change in the characters and status as the story goes along. For example, AHN Ok-yun (Gianna JUN) wears qipao, and also wears a sweater in Shanghai. When she was entering Gyeongseong, she wears a beret to emphasize the rebellious image of a revolutionist. HA Jung-woo is a kind of undercover, to stay hidden, not revealing his real self. So he wore a navy suit in Gyeongseong, and we received samples from China and Japan and reproduced them to fit him. Just for the samples, we spent several ten thousand dollars. LEE Jung-jae was the one who went through the most changes, since he occupied the screen from 1911 through 1945. His character made me ask myself: what would I have done if I were him? He worked very carefully on everything, including physical body features, costumes and acting.

In fact, CHOI told me that he would go black and white for the 1911 scenes. Turns out, he went for colors, which confused me somewhat (laughs). In black and white, brightness is more important than chroma. Looking back on the past, it seems that my experience in *Modern Boy* (2007) with the director JUNG Ji-woo has been a big help.

You have mostly worked with star actors and actresses.

To be sure, they are a big help. Experienced and professional actors know how to make a good use of costumes as well. JEON Do-yeon in *Memories of the Sword* and GANG Dong-won in *KUNDO* might have found it hard to move freely since the sleeves were very large, but they knew how to make a good use of them through movement. Costume is in a way an extension of body, and experienced stars would understand it without much explanation.

Veteran is a contemporary piece and therefore it may not have been such a hard work for you.

RYOO Seung-wan, the director himself, also wanted to shoot *Veteran* in a more relaxed and enjoyable way, after the fatigue from *The Berlin File*. It was more like a repose movie for him, if you like. For me as well, *Veteran* was a kind of light approach. There are those kind of movies where it's hard to understand the overall idea. Since I've done more than 50 films so far, there certainly were the films that I just did pretty much mechanically. *Veteran* had a clear idea already in the title. It is a genre movie, but Do-chul (HWANG Jung-min) is a detective like your neighbors in real life, an ordinary working man. He is a father trying to do all the responsibility. I talked a lot about these elements with RYOO. Also he had a very clear idea as to how the detectives dress, to which I completely agreed and made the costumes to fit.

With Assassination and Veteran, you are the costume director of two 10-million-viewer movies screening at the same time.

Those who make movies do not actually care about the numbers, really. It is like a nice bonus which makes you throw a party and celebrate together. RYOO and CHOI are both 10-million-viewer-movie directors which are great, but they remain the same in one aspect: they still talk about movies only. There are not many directors like that, really, like PARK Chan-wook and just a few others. They are still full of passion for cinema and I get inspired too by their good spirit. They make me think they are still young men, and I get great positive stimulation as well.



Veteran



Memories of the Sword



Assassination

66

Especially, the costumes are what the actors meet right away when they are experiencing the filmic world. I get inspired by the actors a lot. 99

It's already been 14 years since you began the film career.

I am still too young. I am only 14 years old, so to speak (laughs). I think I am still childlike. I have not changed much from 7-8 years ago. In fact, I was going through a slump when I was making *Thirst* and *Moss* in 2008. I am sorry for the directors (laughs) but I didn't find my job interesting. I was in a routine manner working in a monotonous repetition. But then I went back to my early passion for cinema when I met JUNG Sung-il's *Cafe Noir*. I learned that my work was very important, and I was doing something not a lot of people could do in life. That was then that I became humble and modest.

It was similar with JANG Hun's *The Front Line*. I met the refugees and escaped soldiers from North Korea and military manias. Hearing their passion for *The Front Line*, I truly learned a lot. With this precious lesson, I became more truthful and careful when I make the characters in the film.

There are not many small movies in your filmography.

I am always ready, as long as the scenario is good. There have been many moments that I was inspired by those small movies. When I said yes to LEE Kwang-kuk's *A Matter of Interpretation*, it was because I liked what he said, which was, "No matter what, films have to get made." It might sound naive and too idealistic, but that is what moved me to work with him.

You might as well do other works than just film costumes.

I do CFs from time to time, and I also worked for *Arirang*, a musical. Going through many different genres certainly helps. Also I am asked to do the costumes for the opening ceremony of the Pyeongchang Winter Olympic Games.

Throughout the interview, your focus has always been on the people who actually make movies.

After all, wouldn't it be those people that really count? Actors are important, directors are important and the people who you work with are important, because you are not working by yourself. Especially, the costumes are what the actors meet right away when they are experiencing the filmic world. I get inspired by the actors a lot. In that aspect, the directors that I work with and I consider communication the most important. ㊦

by HA Sung-tae

'The Watchmen of Korean Cinema', the **K**orean **A**cademy of **F**ilm **A**rts

Touching Base with the Young New Blood of Korean Cinema



A couple of familiar faces from Korean Academy of Film Arts (KAFA) showed up at a theater in Seoul on 10 September. *Alice in Earnestland* director AHN Goo-jin and the film's female lead LEE Jung-hyun, *Socialphobia* director HONG Seok-jae, *The Night of the Prophet* director KIM Sung-moo and the cast LEE Mi-so and SIN Soo-yeon were welcomed on stage. That was the opening of a special showcase, 'KAFA FILMS 2015: Bad Films' that was held between 10-30 September.

'KAFA FILMS 2015: Bad Films' is the 7th special showcase presented by the KAFA. For this edition, publicly released films such as *Alice in Earnestland*, which attracted 40 thousand moviegoers this summer, and *Socialphobia*, which has been the highest-grossing diversity film since its March release had the opportunity to meet public audience as well as with new titles including KIM Sung-moo's *The Night of the Prophet*, HUR Bum-wook's animation *On the White Planet*, and PARK Hye-mi's *Crimson Whale*.

Meanwhile, the special showcase opened with a speech from the KAFA head YOO Young-sik and a welcome speech from the Korean Film Council (KOFIC) Chairman KIM Sae-hoon. This year's edition was designed in the form of a film festival and award ceremony. The KAFA pick for this year's The More, The Better Award, was actor BYUN Yo-han who starred in a number of the KAFA shorts and feature films including *Socialphobia*, while LEE Mi-so of *The Night of the Prophet* received The Martyr Award. LEE Jung-hyun of *Alice in Earnestland* received the Matchless Beauty Award. LEE Mi-so's award speech "This is my first award. The KAFA signifies the word 'first' to me. The times I've spent with

the KAFA have been grueling, exciting and will be remembered for a longtime" particularly attracted attention as such words seem to imply the accomplishments and journey of the KAFA Feature Film Production Research Program that has established itself as an important gateway to a professional career for directors and acting talents who are now receiving the spotlight from the Korean film industry.

The Cradle of Young Talents

Launched in 2007, the KAFA Feature Film Production Research Program is an advanced film production training program for graduates who have completed the regular curriculum. Unlike other existing production support programs, this program offers supervision that spans the entire filmmaking process from its start to completion. And through the special showcase launched in 2008, the program has guaranteed theatrical screenings for all completed titles, some of which also had commercial distribution. In other words, it has become a cradle for noteworthy feature debut works. The first special showcase in 2009 introduced BAEK Seung-bin's *Members of the Funeral*, LEE Suk-gyung's *The Day After*, and KO Tae-jeong's *The Room Nearby*. *Members of the Funeral*, in particular, received acclaim after it won the NETPAC Award at the 13th Busan International Film Festival (BIFF). In 2010, RYU Hyung-ki's *Our Fantastic 21st Century*, PARK Jae-ok, Soo-Kyoung and HONG Eun-ji's animation *What Is Not Romance* were showcased, while SO Sang-min's *I'm in Trouble!* won the New Currents Award at the 14th BIFF. 2011 marks the year where the KAFA's special showcase earned more popularity as YOON Sung-hyun's *Bleak Night* and

JO Sung-hee's *End of Animal* were both introduced to the public. *Bleak Night* won Best New Film Director's awards at the 32nd Blue Dragon Film Awards and the 48th Grand Bell Awards. JO Sung-hee went on to direct *A Werewolf Boy* which sold 6.65 million tickets in the local box office and placed him in the league of upcoming filmmakers. In 2013, UM Tae-hwa's *INGtoogi: The Battle of Internet Trolls* took the local industry by storm. Following these films were KIM Seung-hyun's *Your Time is UP*, LEE Samuel's *When Winter Screams*, KIM Jung-hoon's *Tinker Ticker*, and HAN Seung-hun's *The Legacy* which continued to build the reputation of the KAFA special showcase as a must-see event.

The KAFA-branded animated features are also extraordinary. KIM Sun-ah and PARK Se-hee's *The Dearest*, shown at the 4th special showcase in 2012, was critically recognized as the animated version of the acclaimed hit feature *Silenced* in the way it dealt with the subject of people with mental disability. *What Is Not Romance* depicting the life of the lower middle class was highlighted for its 2D handworks. This year's line-up including noir *On The White Planet* and sci-fi adventure *Crimson Whale* are paving the way of new genres for Korean animation.

ALICE IN EARNESTLAND, SOCIALPHOBIA Win the Hearts of the Public

The KAFA feature project boasts its fruitful products: *Alice in Earnestland* and *Socialphobia*.

Tony RAYNS, noted East Asian film critic, described *Alice in Earnestland* as "funny, shocking and sometimes cruel, this film has enough invention and energy to take your breath away." Filmmaker PARK Chan-wook is also known to have commented after

The KAFA Feature Film Production Research Program has established itself as an important gateway to a professional career for directors and acting talents who are now receiving the spotlight from the Korean film industry.



The Night of the Prophet



Socialphobia

reading the screenplay, “This is the best script I’ve read recently,” subsequently recommending the film to a good friend and actress LEE Jung-hyun. The film went on to win Grand Prize in Korean Competition at this year’s Jeonju International Film Festival (JIFF), and an invite to compete for the Dragons & Tigers Award at the 34th Vancouver International Film Festival. Attracting popular and critical response from the public with an unprecedented 40 thousand ticket sales for a ‘diversity film’ since its theatrical release on 69 screens, now the film will have its chance to reach out to a larger international audience with such positive vibes from the domestic market.

AHN Goo-c-jin, who already won the Grand Prize in Korean Competition for Shorts at the 12th JIFF for his short film *Double Clutch*, a piece dealing with an extremely serious subject matter but directed with superb finesse. The director’s debut feature and a 7th KAFA class graduation piece, *Alice in Earnestland* is a black comedy that sheds light on contemporary issues.

Soo-nam, in her quest for an elite life and success, has been adding various qualifications to her resume since she was in high school. When her husband with whom she had hoped

to share her happiness falls ill, she works herself to pieces with the goal of buying her own house, the symbol of happiness in contemporary Korean society. The director, who projected the hardships and state of the working class through Soo-nam, draws the issue of ‘redevelopment’ that has become a key topic of current Korean society within the film’s narrative, and presents us with a surprising twist. LEE Jung-hyun’s Soo-nam, reminiscent of PARK Chan-wook’s ‘Geum-ja’ in *Sympathy for Lady Vengeance* is the epitome of poverty, alienation and labor. And through her character, AHN explains “I wanted to touch upon the problems of the system and not the individuals.”

Socialphobia deals with the subject of Internet ‘witch-hunting’. A military soldier’s suicide emerges as a social issue, and the netizens’ collective rage is targeted at a woman who leaves an online hate comment at the news of man’s death. Ji-woong’s drawn into a plan with his friends to go live on the Web as they meet the woman face-to-face. But what awaits them when they finally reach her place is her dead body. And this time the blame heads in a totally different direction. When presented at the 19th BIFF, the film was praised for “depicting the subject of Internet addiction with a

dynamic and realistic touch” through a well-written script that covered issues of rage towards online hate commenting, live Web broadcasting and witch-hunting, and murder.

Director HONG Seok-jae was inspired by a true story of cyber-tailing that occurred in 2008. A subject matter addressing an era ruled by smartphones, outstanding performances from young acting talents such as BYUN Yo-han and LEE Ju-seung, well-structured end results that makes his audience forget the fact the film was made on a low budget, all contributed to attracting 260 thousand moviegoers to the theaters. Both 7th KAFA feature projects released in 2015 successfully found their own ways of communicating with the audience through social dramas dealing with contemporary issues.

Stepping into a New World of 3D Filmmaking

On 17 July during the 19th Bucheon International Fantastic Film Festival (BiFan), the ‘KAFA 3D Homecoming Day’ was held. Then the event introduced a total of 25 KAFA 3D shorts including omnibus films, and a report on the program’s progress up to date. At this year’s BiFan, the 8th ‘KAFA+Next D’ Project’s *Elephant in the Room* was



Alice in Earnestland



On The White Planet



Bleak Night

showcased. This film consists of GWON Ho-young's sci-fi thriller *Lucid Dream*, PARK Soo-young's black comedy *Chicken Game* and KWON Chil-in's erotic melodrama *Second Account*. In fact, another reason why the 'KAFA 3D Homecoming Day' received focus was due to its announcement of a feature-length project and not an omnibus film this time.

E J-yong, who presented his commercial feature, *My Brilliant Life* in 2014, will be directing *The Killer Woman* (working title) as the KAFA's next ambitious 3D film production project. The director will be exploring senior citizen issues in a dramatic format that has both thriller and erotic elements through the so-called 'Bacchus Grannies' who sell sex to male senior citizens as they sell the well-known health drink Bacchus to them. Writing the script himself, the director is kicking up speed with casting and pre-production as the film shoot is scheduled to start this October. The film is aiming for a world premiere at the Berlin International Film Festival and a theatrical release afterwards. In addition to its feature project program, the KAFA continues its challenge with 3D filmmaking. "The industry has been holding back from

3D filmmaking lately. We (at the KAFA) hope to attempt at making another well-made 3D film," states YOO Young-sik, the KAFA head. Now we'll just have to wait and see whether his wish will become a reality.

KAFA, and the March Continues

Two other 8th KAFA feature film projects proved the program continues to run strong with invites to the 20th BIFF this year: KIM Jin-hwang's *The Shepherd* and PARK Geun-buem's *Girl on the Edge* are both in the 'Korean Cinema Today, Vision' section line-up. KIM Jin-hwang, who previously made two shorts *The Ordinary Moment* and *Curtain Call*, presents *The Shepherd*, a mystery drama about an unknown theater actor who's proposed a large sum of money on condition he falsely testifies to a murder. PARK Geun-buem who was invited to the Clermont-Ferrand International Short Film Festival for his short *The Night of the Witness*, dramatically recreates high school girl Jin-suk's quest to track down her friend Eun-yeong's mother who disappeared with Jin-suk's money in *Girl on the Edge*. With some AD experiences in a number of commercial feature films, the hope is high for his directorial feature.

Likewise, the KAFA feature project boasts a wide spectrum of films spanning feature films, animations and 3D films. Meanwhile, it's also noted for churning out numerous next generation talents in acting such as LEE Je-hoon in *Bleak Night*, BYUN Yo-han in *Socialphobia*, and UM Tae-goo in *INGtoogi: The Battle of Internet Trolls*.

Invites to major international film festivals are also coming in. *Alice in Earnestland* will be attending the 34th Vancouver International Film Festival; *The Night of the Prophet* was invited to the 18th Shanghai International Film Festival; *Crimson Whale* to the 48th Sitges International Fantastic Film Festival; while *On the White Planet* received the Grand Prize at the 18th Holland Animation Film Festival. Production costs for the feature films produced by KAFA, including a support fund of KRW 70 million (approx. USD 59,200), totals to KRW 200 million (approx. USD 169 thousand) per project. Despite its fairly low budget, the unique directorial skills and impressive end results in the films that came out of the program stand proof to the KAFA's role as an incubator of Korean cinema. ㉸

By HA Sung-tae

10 Korean Films to Heat up the **BIFF**



BUSAN
International Film Festival

Here is a list of ten Korean films worth seeing at this year's Busan International Film Festival (BIFF). First are LEE Seung-won's *Communication & Lies* and JUNG Sung-il's *Night and Fog in Zona*, both invited to the 'New Currents' section. LEE Seung-won, with extensive experience as a stage director, and JUNG Sung-il, with polished expertise as a film critic, successfully used their experience to create their own cinematic world. A number of titles from veteran filmmakers are in the 'Korean Cinema Today, Panorama' section line-up. Among them are JUNG Ji-woo, ZHANG Lu and JEON Soo-il's latest works emphasizing their unique colors, while newcomers such as PARK Eun-gyoung and LEE Dong-ha are also names to look out for. Meanwhile, names like O Muel, PARK Suk-young, PARK Hong-min and CHO Chang-ho are included in the 'Korean Cinema Today, Vision' section, which is known for highlighting alternative works. While O Muel has been recognized in the international scene for his particular artistic sensibility with *Jiseul*, PARK Suk-young and PARK Hong-min are the latest hot names noted for their fresh new ideas, and CHO Chang-ho is a well-known talent that has returned with a new film after a prolonged interval. All together, the line-up is a harmonious mix of the new and the seasoned. So which Korean films are expected to heat up the festival this year?



Fourth Place

Fourth Place JUNG Ji-woo / 116min / Panorama / 2015

Fourth Place is from veteran filmmaker JUNG Ji-woo who proved his creative talent through works such as *Blossom Again* and *Eungyo*. Conceived and funded by the National Human Rights Commission of the Republic of Korea, this film introduces elementary school swimming athlete Jun-ho (YOO Jae-sang) who never made it as a runner up for a medal. The 4th place being his best performance, no matter how hard he tries, his mother (LEE Hang-na) feels bad for her son. Her desperate wish for him to win a medal has her hire a coach, Gwang-su (PARK Hae-joon) who gives Jun-ho private lessons. Once known as a promising athlete who's now just recognized as a former swimmer, Gwang-su isn't shy with violence when it comes to raising Jun-ho's swimming record. So how will Jun-ho, his mother and his swimming coach, Gwang-su's stories unravel? *Fourth Place* attempts to raise awareness towards the Korean society's deep-seated sense of rivalry and success that is causing various negative side-effects.



Love and..

Love and... ZHANG Lu / 70min / Panorama / 2015

Love and... is the feature-length version of the short film funded by the Seoul International Senior Film Festival. The film has already attracted considerable attention with its star cast including the well-respected veteran actor, AHN Sung-ki, this year's Locarno Film Festival juror and actress MOON So-ri, the lead man of ZHANG Lu's previous film *Gyeong-ju*, PARK Hae-il, and rising star actress HAN Ye-ri. Set in a mental institution, there is an elderly male patient (AHN Sung-ki) who chases after hospital female janitor (MOON So-ri) with a knife in his hands. As the terrified janitor struggles to run from him, the tables are turned and the old man this time offers the woman his knife, proposing her to chase after him. It's a truly bizarre situation, and lo and behold, it all turns out to be a scene from a film. The film's first electrician (PARK Hae-il) and the old man's granddaughter (HAN Ye-ri) also play significant roles. By weaving several mysterious tales together, the director discreetly shifts between reality and film.

A Korean in Paris

JEON Soo-il / 86min / Panorama / 2015

A man (CHO Jae-hyun) loses his wife while enjoying their honeymoon in Paris. Two years pass by without her. Believing that his wife was kidnapped, the man takes a journey to Paris and meanders through the city in search of her. He assumes she might have become a prostitute around the back alleys of Paris. Surprisingly, this film is based on a true story. Director JEON Soo-il has stated that he "wanted to explain how our lives are determined by fate, how such determined lives rule us, and how we should accept such fate." JEON returned to his hometown Busan after studying cinema in France, and has built his career as a leading Busan-based filmmaker for years. Frequently invited to major international film festivals, his noted works are *Wind Echoing in My Being*, *Time between Dog and Wolf*, and *With a Girl of Black Soil*.



A Korean in Paris



Circle of Atonement

Circle of Atonement

PARK Eun-gyoung, LEE Dong-ha / 100min / Panorama / 2015

A detective (SUNG Dong-il) arriving on a crime scene to arrest a murderer realizes the situation is not as simple as he expected. To make matters worse, the murderer's wife is killed by accident, with her daughter (KIM You-jung) left behind on her own. The detective decides to raise the murderer's daughter himself. Ten years pass, and the two have developed a close father and daughter relationship as any normal family would have. However, a mysterious young man (SON Ho-jun) appointed to teach at the detective's daughter's school pulls them back into their tragic past. *Circle of Atonement* is co-directed by newcomers PARK Eun-gyoung and LEE Dong-ha who have extensive experience in the film scene, working on commercial films as writers and script editors. The film also boasts a strong main cast: SUNG Dong-il, a key supporting actor in mainstream cinema plays the male lead in this film; grownup child actress KIM You-jung presents a more mature side of her; and SON Ho-jun grabs his chance to expand on his acting skills and fame.



Eyelids

Another Way

CHO Chang-ho / 90min / Vision / 2015

CHO Chang-ho was a promising young filmmaker. After working as assistant director for KIM Ki-duk, he made his feature debut *The Peter Pan Formula* in 2005. With this film, he became a rising star in the Korean film scene with invites and award-wins at major international film festivals such as Busan, Sundance, Berlin and Deauville. However, a long absence followed his second feature, *Lovers Vanished*, that was made in 2009. *Another Way* is his much-anticipated return in almost 6 years and his unique personality as a filmmaker that he had displayed in his previous two works is still shining. A male and female are the main characters. The man (KIM Jae-wook) is a police detective who spent a painful childhood after witnessing his mother suicide. Grown up, he still lives a hopeless day-to-day life. The woman (SEO Yea-ji) struggles to support her sick mother. But when the going gets too tough for her, she devises a plan to end her own life.



Another Way

Eyelids

O Muel / 85min / Vision / 2015

Eyelids is the latest work from O Muel, who gained considerable acclamation at major international film festivals with *Jiseul*. An elderly man who resides on the island of Mireukdo is the main character of this film. He seems like an ascetic, living alone in the wilderness without the help of civilization. From time to time, a phone call is followed by the presence of a visitor for whom the old man makes rice cakes to eat before they embark on a so-called 'long trip.' Who are the people seeking the old man? And where's the destination of their long trip? We can perhaps assume they're the dead, setting off on their last journey to the otherworld. Director O Muel once explained during production, "While I was working on a scenario about the sea and exorcism, the Sewol Ferry disaster occurred and it drove me utterly powerless. The film's title was inspired by a story about Bodhidharma, the high priest who kept meditating in a cave for 9 years by cutting off his eyelids when he felt sleepy." Like *Jiseul*, this film also seems to serve as a memorial service to the dead.



Steel Flower

Steel Flower

PARK Suk-young / 83min / Vision / 2015

A shabby-looking young girl is heading somewhere, dragging a small suitcase with her, or rather she seems to be aimlessly roaming the streets. Suddenly, she steps into a nearby diner where she quickly swipes food customers left behind. When the sun finally sets, she enters a deserted house piled with trash to satisfy her hunger with the stolen leftovers. The young girl is no better than a beggar. And for her, earning money is the most important thing at the moment. Any job posting for recruitment may have her rush to the place and ask, or even beg for the job. But without a contact number or a home address, no one comes forward to give her the job she needs. The film never attempts to disclose who the young girl is, what caused her desolate condition, or whether happiness is coming her way. How will this girl's arduous fight for survival that is similar to what happens to the young girl in the Dardennes' *Rosetta*—or even worse—turn out in the end?



ALONE

ALONE PARK Hong-min / 90min / Vision / 2015

A man is standing on a rooftop taking photos of a woman who is also on the rooftop across the street. He happens to witness a group of assailants killing her. The assailants who notice the man's presence come after him. Kidnapped by them, the man is stripped of his clothes and ends up being naked-abandoned at the village entrance. The man walks all the way home through the biting winter cold, stark naked. On his way, he encounters a strange little boy with a knife, and a woman sitting on the stairs, crying. When he finally reaches his house, the tension suddenly breaks loose in the film. The attack upon the man by assailants continues, and the relationship between the little boy and the crying woman is revealed as well. The desolate spaces of the mountain village that spreads out like a complex labyrinth, the cinematography which splendidly captures them, and the meticulously designed structure of the film create attractive end results for *ALONE*.

Communication & Lies

LEE Seung-won / 103min / New Currents / 2015

A woman holds a clerical job at a small national entrance exam academy. She's slightly odd-she has sex with almost all the male instructors at the academy, anyone of whom she has never shared any special feelings for. What's even more absurd is that she doesn't show any sense of humiliation or remorse when she's reproached for such behaviors. There's a man who works at the same academy. You can tell at first sight he's a man of few words and of passive character. But with issues that don't sit well with him or irritate him, he immediately calls the complaint center to appeal his grievances that are not even reasonable. The woman and the man in the film are either a chronic liar (the woman) or incapable of communication (the man). The film slowly reveals certain incidents of their past that have influenced their current mental states. *Communication & Lies* is a tale of a man and a woman who can't but stay in the world of sadism after horrifically losing their minds.



Communication & Lies

Night and Fog in Zona



Night and Fog in Zona JUNG Sung-il / 235min / New Currents / 2015

Night and Fog in Zona is a feature directed by film critic-turned-director JUNG Sung-il. Interestingly, this film is a behind-the-scenes making documentary that covers another filmmaker's film production. What's more particular is that the subject of the film isn't a feature filmmaker, but a Chinese documentary filmmaker, WANG Bing. Since his early days as a film critic, JUNG has ardently expressed his support for WANG and has consistently shared cinematic exchange with him. While WANG Bing was finally shooting *Three Sisters* and *Till Madness Do Us Part* one after the other, JUNG was fortunate enough to be with WANG throughout the whole production. Accordingly, *Night and Fog in Zona* presents extensive amounts of coverage of both films. WANG's on-set directorial approach is quite interesting. But the film doesn't merely cover the film shoot. At times, it seems as though JUNG is simultaneously shooting his own version of the same scenes with WANG Bing. And this kind of communication attitude creates a strange emotional resonance in *Night and Fog in Zona*. ㉠

by JEONG Han-seok (Film Critic)

KIM Hak-soon

Director of *NORTHERN LIMIT LINE*

A Precious Gift Called Sympathy



Northern Limit Line was a precious opportunity, says KIM Hak-soon. It is obvious that he has feels overwhelmed after the thirteen years he had spent, ever since the low-budget independent movie *A Man Watching Video* until the experience of making a big budget 3D commercial movie *Northern Limit Line*. The fullness of his heart may be attributed to his supporters inside and outside film industry, who made it possible for him to make *Northern Limit Line*, which 6 million audiences watched.

Before he went on with the anecdotes about *Northern Limit Line*, he first brought up this remark: "I really felt the power of film and culture. Some say cinema is propaganda in a way. Though not in the exactly same sense, I would say that cinema can certainly affect young people's mind. I felt some kind of satisfaction. I learned for sure what it is like to mentally communicate with individuals, which is somewhat different from communicating through politics, speeches or books. I also felt proud that I could contribute to this country spiritually and culturally. Money is a different story. All simply, it was a truly great experience for me."

For some, *Northern Limit Line* might have been understood in a form of "patriotism marketing" while for others it could have been a war blockbuster. Only for a few, it was foremost a 3D movie. However, if it were not designed in the 3D format, with the naval battle scene included, *Northern Limit Line* could have had an extremely tough journey. To be sure, the KOFIC's support for 3D films was the very first budget that *Northern Limit Line* had in the beginning.

"This film came into being thanks to the KOFIC's support. I haven't told anyone, but no investor was interested. However, we were able to take the first step because we won KRW 8 hundred million (USD 680,000) from the KOFIC's 3D film support fund as well as equipment including 3D cameras. Corporate sponsors/investors and the navy came on board



Northern Limit Line

only because the government supported us. And since the KOFIC and the Ministry of National Defense signed an MOU, things have speeded up.”

However, production itself was never easy. As widely known, the main cast had to be changed during the shooting, and the shooting schedule was also delayed. It was KIM’s willpower and the nationwide sentimental consensus towards the subject that made it possible to complete the production. That is why it had to get a popular crowd funding, which big budget films rarely need.

“Giving up was not an option, you know. I couldn’t just throw up the funding that I’ve already received. In fact, the budget dried up really fast every day. When we went for the crowd funding, we felt as if we were holding onto the last straw. And I learned the power of people’s support from that experience.”

To Keep up Trust

The full-scale support from the navy and the Ministry of National Defense was another strong pillar for the team, during the production of *Northern Limit Line*. KIM wanted to make *Northern Limit Line*, the film that based on a true battle between South and North Korea, a film that can satisfy both the audience and the military. Before KIM’s *Northern Limit Line*, two well-known directors tried to make movies based on the same battle. Here, KIM emphasizes the importance of trust. “From the military’s perspective, the two other had too much verbal violence in the scenario, which they did not like much. It was known that another movie that had some connection to the air force brought up some complaint from the army after its release; like, why they supported the film to begin with. I didn’t

want to be obsessed with meticulous details. I cut away what I had to cut away, and got their support. They say there has been no film like *Northern Limit Line* that was so in tune with the army. It was not necessarily for the country or the military. It was just our strategy. We don’t need to annoy anyone to earn their maximum support. And it was also a matter of ethics and trust. Future projects will get the army’s support more easily only if *Northern Limit Line* sets a good example, right? It was our trust strategy.”

To keep up such ethics and trust, KIM and Rosetta Cinema are preparing a meaningful project that is mainly about launching a foundation for the victims of the naval battle, and more widely, for the entire army. For that, they are planning a program with which soldiers with trauma can get counseling services as well as some practical support. The fund will come from the profit that *Northern Limit Line* made, and additional finance will be brought in, in association with the Ministry of National Defense. It also reflects KIM’s philosophy that filmmakers should also stick to work ethics and virtues with firm commitment.

“I wanted to return to the society what I have earned through *Northern Limit Line*. I wanted to change the usual assumption that filmmakers only chase money. I made the budget with help from the Ministry, and citizens participated, too. I wanted to make it clear, at a social level, that people from the culture and art industry do not just live for money. A lot has been said about *Northern Limit Line*, socially and politically, but I wish people would think about what is really important. In CHOI In-hoon’s novel “The Plaza,” the protagonist chooses a third country, neither South nor North. We need to think about the reason. I wish people wouldn’t take cinema or the whole world too politically.”

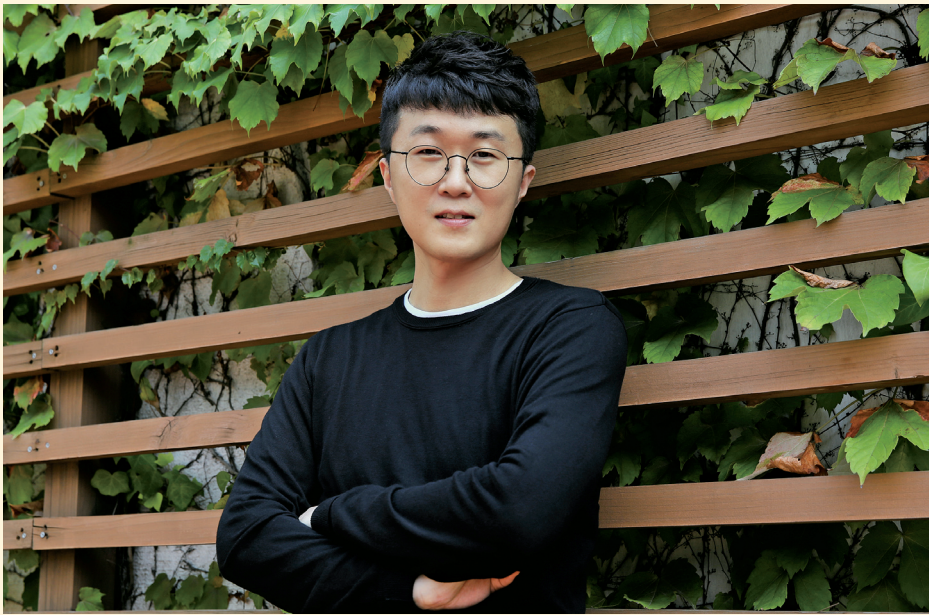
It took a very long time for KIM to bring his two films to light. Now he says that he wants to keep making films once every two or three years. He is also currently developing some ideas. First of all, he is planning a film about comfort women, but carefully, trying not to lose universality. His plan is to co-operate with filmmakers from the US and China. Now that KIM has experienced the power of sympathy from the audience with *Northern Limit Line*, he is now making a speedy progress for next steps. 

by HA Sung-tae

AHN Gooc-jin

Director of *ALICE IN EARNESTLAND*

From the Frontline of Korean Indie Cinema



Alice in Earnestland

Among a number of indie films that showed impressive box office performances this year, *Alice in Earnestland* was definitely the most noteworthy one. *Alice in Earnestland* is a thriller drama about a poor woman struggling to pay the hospital bills for her vegetative husband's care. As her circumstance gets tougher and tougher, regardless of all her efforts for a better life, she discards her honesty and adapts a cold-blooded approach to take revenge on whoever is responsible for the unfair life.

Directed by a first-time feature director and a Korean Academy of Film Arts alumni AHN Gooc-jin, *Alice in Earnestland* quickly became a quiet sensation as soon as it had local theatrical distribution, after traveling to multiple international film festivals.

Made with an extremely low budget, *Alice in Earnestland* is indeed a small film. It, however, has received good reviews

during its festival run: at the Jeonju International Film Festival where it received the Grand Prize in the Korean Competition, jury members praised the film as “Funny, shocking and sometimes cruel, this film has enough invention and energy to take your breath away.”

“It was exciting to see the audience react the way I had intended, but *Alice* also gave me tasks to work on at the same time,” said AHN, when asked how he’s feeling about the success of his first feature film.

Long way to ALICE

He says he owes so much to LEE Jung-hyun, the actress who played the lead role, Soo-nam, in *Alice*, for the film’s success. Indeed, LEE Jung-hyun was a perfect ambassador. Anyone who watched *Alice* would be able to tell that LEE was so absorbed in the character that she added much more reality to

the whole story.

“Soo-nam might as well have been a very difficult character because the film presents her at different ages from teenage through her fifties. I was actually thinking that I would need to change some parts of my scenario as I might fail to cast someone who can handle such a demanding character. With LEE, however, I did not have to. She was definitely the perfect one for the role,” said AHN.

It is well known that top Korean director PARK Chan-wook played a key role to help AHN cast her for *Alice*.

The casting journey was tricky and bumpy: from the beginning, LEE has been AHN’s no. 1 priority, but his offer was turned down by her agency at his first attempt; then KIM Hyun-jung, the make-up artist for *Alice* and a close friend of PARK, helped him hand over the scenario to PARK. Luckily, PARK liked it and suggested a meeting.

“I guess he wanted to help because *Alice* is a low-budget indie,” AHN said humbly.

PARK, who didn’t know that AHN’s offer had already been rejected, recommended LEE for the lead. Yes, LEE must have been meant to be AHN’s Alice. When PARK handed the script to LEE for AHN and surprisingly, LEE confirmed it. Later, it turned out that it was her agency, not LEE, that turned down the offer. “It was truly the ‘PARK-saved-my-movie’ moment,” AHN recalled.

It is easy to assume that it would have been challenging for male director AHN to write the script, in which a young woman carries the whole story. AHN told Korean Cinema Today that the lead character was originally a man and he changed it to a woman at some point.

“As a result, it improved the scenario quite nicely and accelerated the story development too,” said AHN.

The type of character he wanted to create with Soo-nam was a complicated one: a blind-yet-lovely and crazy-yet-naive woman at the time, so that the audience can feel sympathy to her without necessarily having to agree with her. He said he had wished that the audience would think back on our society as they watch how Soo-nam becomes a criminal.

Look Back in Laughter

What is also noteworthy in *Alice* is that all conflicts in the film take place within similar, if not the same, social classes, instead of upper class and working class, for example. AHN said he particularly meant to focus on the intra-class violence and that was actually the core of the film. He gave us a very

in-depth answer about his thoughts on ‘intra-class conflicts in Korea.’

“I thought that in Korea, it is always those people in the same class that cross swords with each other. I doubt whether those people really believe that they will jump up to a higher class if they step on others in the same class. If we take a closer look, at the end of those intra-class conflicts, real beneficiaries always escape from potential risks and it is always those people who hurt each other and end up without lift in their social status. I wanted to talk about that metaphorically,” said AHN.

From his explanation, some may wonder if *Alice* is a heavy-hearted social drama. It could be seen as a social drama that gives the audience an uncomfortable question, but it is actually referred to as “comic and cruel,” probably meaning that the physical tension in the movie is well controlled with some humor—mostly sarcastic.

“I actually intended to ask my audience a question: have we grown so cruel that we are just too used to the absurdities of life to realize that they actually deserve laughter?” said AHN. It seems like he achieved the goal to a certain degree. Again with some seriousness, he added “But I will have to see again later if this way of direction really gave my audience an opportunity to think back on ourselves or just entertained them with a funny touch.”

Though the film conveys such a philosophical idea and even some labor issues, the simple English title, *Alice in Earnestland*, which is a bright twist of “Alice in Wonderland,” delivers the theme very efficiently. AHN said it was himself who came up with the title.

“I learned that “earnestland” is not a widely-used term and that even English natives might find it unfamiliar. Still, I chose it because I thought the unfamiliarity could create a unique, absurd impression as long as the original meaning is transmitted,” said AHN.

Leaving the glamorous success behind, AHN is preparing for his next directorial gig, hoping to make a commercial one. He is currently developing two projects: a romance drama and a mystery flick. At the same time, he wants to break out of his comfort genre zone.

“Those experiences that I had while making *Alice* made me want to try a realism film, and I am developing ideas for that too, though I don’t know what I will do first,” said AHN hopefully. 📞

by KoBiz reporter



FEATURE

K-movie in the Wider World

Various Cases of
Global Co-productions in Korea



Though Korea is a small country, its movies are not so small. The Korean film industry is developing its love-in with the giant Chinese continent, Hollywood's cultural empire, the rising Southeast Asian market, and with Estonia, whose name even sounds unfamiliar. Korean Cinema Today took an in-depth look at the current state of the Korean film industry's global co-production.





Hand in Hand with the Continent of 1.3 billion People

More Advanced Collaborations between Korea and China

For Chinese cinema, every day is a feast. As many as 15 screens are newly added each day. Currently, the box office revenue in China is CNY 29.6 billion, which is bigger than that of last year by 36.15%, and local films account for more than 54.5% of the total revenue. To boost it even further, the Chinese government promises ongoing support for the film industry. Hollywood studios keep sending proposals to the Chinese market for co-production, shooting on location and co-marketing. And this very Chinese cinema and filmmakers think highly of Korean cinema's competitiveness and keep on trying for collaboration and co-production. Let us take a look at the brief history of Korea-China collaboration and see where it is headed for.

The Era of "Real" Collaboration

Previous Korea-China collaborations can be divided into three rough categories: first, where Korean directors, writers and actors participate in the Chinese domestic film production; secondly, where both cinemas conduct location-shooting in each other's country and get support from the local institutions; and lastly, where both countries co-invest, co-produce and

share the profit. Here, the full-scale collaboration would be the third case where the responsibilities are all shared in terms of investment, production and profit.

So far, Korean filmmakers often participated in Chinese films in the form of human resource exports. *Helios* would be a good example. It was released this year and collected CNY 200 million. It is a troika project directed by a Hong Kong filmmaker, made with Chinese investment and setting, and featuring two main Korean actors: JI Jin-hee and CHOI Si-won.

Directors have been active too. AN Byung-ki of *Bunshinsaba* (2012) pioneered the Chinese horror cinema market, and KWAK Jae-yong's *Meet Miss Anxiety* (2014) made CNY 160 million. Likewise, the most common collaboration form is directors bringing in their own staff along with them. For early collaborations, shooting in China was common, as seen in *The Anarchists* (2000), *Bichunmoo* (2000) and *Musa-The Warrior* (2001).

The idea that the era of full-scale collaboration, which goes beyond sharing filming locations, arrived in 2013. The trigger was *A Wedding Invitation*. Directed by Korean director OH



The Witness



A Wedding Invitation



Mr. Go



Meet Miss Anxiety



Making Family

The idea that the era of full-scale collaboration, which goes beyond sharing filming locations, arrived in 2013. The trigger was *A Wedding Invitation*.

Ki-hwan, it featured Chinese actors like BAI Bai He and was co-produced by Korea's CJ Entertainment and several production houses in China. It is considered to have pioneered the melodrama genre in China and earned CNY 192 million profit. KIM Yong-hwa's 3D film *Mr. Go* (2013) is also based on a Korean scenario, co-invested by Korea and China, and targeted at the Chinese market. There have been five Korea-China co-invested projects as of the end of the first half of 2015, including CHANG Yoon-hyun's *Peaceful Island*, which is gearing up for theatrical release. Finally, the era of real, substantial Korea-China collaboration has arrived.

Case 1: Collaboration from Development Stages

Blind, which sold 2.36 million tickets in Korea in 2011 has been remade to *The Witness* in China and is set for an October release. Helmed by the original director AHN Sang-hoon again, it features YANG Mi, the top Chinese actress who is famous for her works in *Painted Skin 2* (2012), and Luhan, a former member of K-pop idol group EXO.

The Witness, which considered as an exemplary Korea-China collaboration, was from the beginning planned for both Korean and Chinese versions. Somehow *Blind* was first released in Korea, and while developing ideas for remakes,

Chinese New Clues Film approached for a partnership and accelerated the progress: pre-production began in April, 2014. *Making Family*, produced by Korea's Hanmac Culture Corporation and Agrace, is set for a January, 2016 release. Directed by CHO Jin-mo of *Suspicious Customers* (2011), it is a comic family drama following the journey of a boy, who is born from sperm donation, in search for his biological father. It features KIM Ha-neul of *Blind*, Korean child actor MOON Mason, and Chinese actress LI Zhiting of *Tales of Mystery*. This is the first co-production project since the Korea-Chinese Film Co-production Agreement that was signed in July, 2014. The story was developed in Korea, and the team found the Chinese partner. China's Media Vision Entertainment Group invested 70% of the total budget while Korea's Signal Entertainment Group and Daemyung Culture Entertainment also invested. In addition, Jonathan H. KIM, CEO of Hanmac Culture Corporation, is preparing some 12 Korea-China co-production projects.

Case 2: Investment for Corporation

Recently, Emperor Entertainment Group, the biggest entertainment company in Hong Kong signed a KRW 10 billion (USD 8.4 million) investment deal with Group Eight,

the production house in charge of LEE Young-ae and SONG Seung-heon starring TV drama *Saimdang The Herstory*, through its subsidiary Emperor Entertainment Korea (EEK). Listed among the 10 richest corporations in Hong Kong, Emperor Entertainment Group has announced its plan to invest USD 100 million in Korean entertainment business, again through EEK.

Likewise, owing much to Korean wave, there are a handful of Chinese enterprises investing in and/or entering the Korean entertainment industry. The biggest beneficiary in the film industry is Next Entertainment World: it obtained a KRW 53.5 billion (USD 45 million) investment from China's Zhejiang Huace Film & TV in 2014, for the first time for a Korean company. With Huace's investment, N.E.W. listed its shares on the Korean stock market (KOSDAQ). It is expanding its business realm to music (MUSIC&N.E.W.), stage performance (SHOW&N.E.W.), value added copyrights circulation (Contents Panda), and TV (DRAMA&N.E.W.), in addition to its film distribution major.

On the other hand, Wanda Group that owns Wanda Cinema and Wanda Media invested USD 10 million in Korean director KIM Yong-hwa's VFX studio, Dexter Digital in May this year. Dexter also signed another USD 10 million equity investment pact with Legend Capital of Legend Holdings Group, the majority shareholder in Lenovo.

Case 3: Pioneering the Technology and Animation Business

Starting from Dexter, which has secured the Chinese investment earlier, many Korean post-production companies are participating in Chinese films with their VFX or 3D converting expertise. It is already well known that Korean VFX companies have contributed to the development of Chinese SF marshal art movies such as *Young Detective Dee* (2013) and *The Monkey King* (2014). Dexter, the top runner, established Dexter China this year.

Macrograph (*Roaring Currents*, 2014) is one of those companies: Macrograph started its business in China with CHOW Sing Chi's *Journey to the West: Conquering the Demons* (2013) and is currently handling the VFX for his newest film *The Mermaid* (2015) and a Bruce Willis-starrer, *The Bombing*. Also, Real D Square and Next Media, the top two 3D convergence companies in Korea, have already made their ways to the 3D convergence market in China.

In addition, the animation sector is currently knocking on the Chinese market with TV series. MoonWatcher Co., Ltd's

Tips from Korean, Chinese, American Global Go-production Experts



Producer YOON Chang-up of *The Witness*

Find a good partner. The most important thing to do is to develop a trust-based relationship with a good partner. However, you must first be a good partner yourself.

Don't just demand what you need, but also consider whether you have what they need.



Producer Tim KWOK of *The Medallion*

If you are planning a collaboration with China, you must visit China. Stay for a few weeks first, and then for a few months again. You must understand China and its culture to write a good scenario.



Animation Director at Walt Disney Television, Jamie Mitchell

I've worked with people from many countries for the last 25 years. According to my experience, the person who actually practices his/her idea is the most important one. Also the crew is important. You must work with good, creative people, and people with work ethics.

Legend Heroes is a special shooting work for children made with Korean technology and Chinese investment from China Film Group, the country's biggest state-owned entertainment company. It aims to be on China's brown screen within this year. MoonWatcher is also preparing a theatrical animation based on *Fly, Superboard*, targeting at the Chinese market. Funnyflux Entertainment co-produces *Superwings Season 2*, children's TV animation aired by EBS, with China. For *Superwings*, Funnyflux Entertainment signed a USD 7 million biz partnership MOU with Guangdong Alpha Animation & Culture. As there is a clear increase in the demand of theater animations in China, Korean animation companies are expected to have more presence in China.

by HA Sung-tae



"We prefer Korea because of less gap"

Chinese Producer Clayton CAO Interview



Film producer Clayton CAO who visited Korea early September to attend the 4th KOFIC Global Forum is one of the Chinese film professionals who are actively promoting exchanges with the Korean film industry. As a partner of Tianjin Century Media, he was in charge of film development and management in 2013 and has continued to collaborate with Korean filmmakers, participating in development and production of films such as *20 Once Again*, the remake of Korean film *Miss Granny*. Stating that he is envious of "Korean cinema's genre diversity," Clayton CAO tipped us that despite China's strict censorship system, Chinese filmmakers are challenging the various genres such as thriller. He also added this would open up prospects for favorable opportunities to collaborate with Korea. His expertise spans a wide spectrum with a background in the Chinese indie film scene, and working with Hong Kong's Emperor Entertainment Group. We had the opportunity to hear his thoughts on the current state of Chinese cinema and his future predictions for Korean-Chinese co-production projects.

A popular topic in the film industry worldwide seems to be the growth of the Chinese film market. In reality, how much do you actually feel it?

First of all, the Chinese market has grown very active in general, inspiring more film companies to work together. Not much has really changed in terms of attitude or mentality, but everyone seems to be more satisfied and enthusiastic.

Give us an introduction of your work with Korea

I worked on *20 Once Again*, and *Peaceful Island* is about to be released soon. Also, though we haven't fixed the film's title yet, an action thriller starring Korean actor LEE Joon-gi is scheduled to start shooting this October 20th. Another project is a Chinese film about the South Pole that is scheduled to start shooting in November. We also have a film by KWAK Jae-yong that we are planning to start shooting in September. We actually bought a number of remake rights for Korean films; among them is *A Hard Day*.

From your honest point-of-view, what makes Korean films attractive?

I think Korean films are at least a couple of decades ahead of those of China. The level of industrialization, the technique and the staff's expertise are quite high. Furthermore, Korean films have proven their competitiveness in all genres. On the other hand, Chinese films are now in the process of diversifying into more specific genres and accumulating expertise as they do.

The view that prevails is that the Chinese government's strict censorship is an obstacle to the competitiveness you're longing to achieve

Censorship becomes more complicated when it comes to films about police force. The police cannot be portrayed as villains, and lead characters cannot be criminals either. Regardless, Chinese filmmakers are continuing attempts at making films about the police. In this sense, we can't help but be envious of Hollywood or the Korean film industry as you can explore various subject matters and tell your stories in an easy and entertaining way. Despite all the restrictions

the Chinese film industry must deal with, we're continuing our efforts to slowly tackle diverse genres and subjects.

Were there any difficulties collaborating with Korean filmmakers?

Conflicts during collaborations aren't just an issue pertaining to the Korean film industry. This can happen even among fellow Chinese filmmakers. Such disagreements and conflicts often break out during the early scriptwriting stage.

Then in spite of such possible conflicts occurring, what makes you want to collaborate with Korean filmmakers?

Every film company may have their own opinion, but in our case, we put emphasis on the fact that working with foreign film industries can bring new, different kind of films and help us be aware of unconventional methods of filmmaking. With the incredible growth of the productivity in the Chinese film market, comes a shortage in manpower. The reason why we prefer a country like Korea is because it is located in Asia and has cultural similarity that there's less of a gap that we feel with countries like the US or Europe.

The Chinese market is on the rise. Regarding this point, what satisfies you the most as a producer?

Primarily the influx of more money makes it easier for producers like me to develop projects. Before it used to take a long time persuading investors, but now, lack of money no longer discourages filmmakers from making films. This in turn has reinforced the importance of development. The Chinese audience is also becoming more sophisticated and diverse in terms of what they want. But working with a highly skilled film crew has become more difficult as well. Overall, I am quite optimistic. The Chinese film industry in general is maturing and improving not only in the field of production but also distribution and marketing.

What kind of films do you personally like?

I personally like thrillers and crime films. I'm also interested in fantasy. Even though I produced *20 Once Again*, I don't watch much melodramas, but being in the business, I cannot help but watch them, and believe me, I watched a lot (laughs).

How are the filmmakers from Hong Kong doing in China?

A few Hong Kong filmmakers, have established themselves in a more mature way by making "Chinese films." In other words, they have succeeded in localizing their work. Since TSUI Hark and Peter CHAN have experienced failures, they are now

being accepted by the Chinese audience with Chinese films. On the other hand, a few Hong Kong filmmakers are struggling to find a direction and thus hovering on the fringes, unable to penetrate the industry. Regardless, they are still exerting significant influence in the Chinese film industry, especially having the upper hand with films such as action thrillers or blockbuster films.

They say the core of the Chinese film industry's problems comes from acting talents' power and difficulties in casting. Is there a solution?

It is a serious problem. Investors and producers are running around in a desperate struggle to cast acting talents.

Casting famous stars has become a big issue. When the industry's spotlight focuses on a few famous stars, it raises production costs while the money to grab them tends to soar astronomically. Their demand for profit shares is even changing the structure of investment and profit sharing. And the stars' preference towards the blockbuster genre is raising the general production budget. A few acting talents have already become a moving personal enterprise on their own. The Hollywood system has raised the price and power of actors, but this kind of phenomenon we're seeing here is a special case that only occurs in China. With the great influx of capital, the existing rules are disintegrating. And in the next 2-3 years, the problem of actor-power will become a major topic in the industry.

***20 Once Again* which earned CNY 300 million is considered a success case for Korean-Chinese co-productions**

When CJ came to us 2 years ago with the translated version of the original script, I considered it a fantasy melodrama with potential. Lately we haven't seen this kind of genre in China. But I wasn't sure whether it would be so successful in the Chinese market. Looking back, *20 Once Again* was a really great project with a script that didn't need much touchup.

If you have any advice for Korean filmmakers seeking an opportunity to enter the Chinese market, what would it be?

I have something to say to Korean producers, writers and directors: do not write a script specifically intended for the Chinese audience or the Chinese market. It is difficult for them to know the actual market circumstances in China. A good script, good for the universal market instead of just the Chinese one, must be the priority. Localizing it with Chinese staff is the next step. I hope Korean filmmakers can focus on their duty of making creative work.

by HA Sung-tae

Future of the Asian Market

CJ Success with Local Language Co-Productions in Southeast Asia



Let Hoi Decide



Vietnam

Following CGV's acquisition of Megastar, which garnered the outfit the largest market share in the growing Southeast film market, CJ Entertainment quickly announced plans to produce local-language films, with the first of those, *Let Hoi Decide*, released in 70 theatres nationwide on December 12th last year. According to CEO JUNG Tae-sung, CJ Entertainment's plan is to distribute around 10 films per annum in the market, with two or three of those being local-language productions made specifically for Vietnam.

CJ immediately made an impression, as *Let Hoi Decide* (*De Mai Tinh 2*) became a smash hit, quickly recording USD 3.85 million, which handily beat *Teo Em's* (aka *Brother Teo*) USD 3.2 million, the previous all time box office record for a Vietnamese film. *Let Hoi Decide* was co-produced with local production company Chanh Phuong Films (also responsible for *Teo Em*) and followed the successful romantic comedy *Fool for Love* (*De Mai Tinh*, 2010). Directed by Charlie NGUYEN and featuring local star Thai HOA (also featured in *Teo Em*), *Let Hoi Decide* sees Hoi return to Vietnam from America

with a big business opportunity, only to lose his focus when he meets a girl called Nam.

Next up for CJ in Vietnam was *3 Girls*, a girl comedy which three women who wake up on a deserted island and go in search of a treasure with a mysterious stranger.

Meanwhile, CJ E&M also partnered with Vietnam Television (VTV) to co-produce *Forever Young*, the first Korea-Vietnam co-produced TV drama, which premiered on December 17th and ranked first with a 4.41% rating among local prime time TV shows.



A Copy of My Mind



Indonesia

In 2015, CJ also made its first steps in Indonesia, partnering with Lo-Fi Flicks to produce *A Copy of My Mind*, the very first Indonesia-Korea co-production. Directed by Joko ANWAR, Indonesia's most notable filmmaker, the film debuted at this year's Venice International Film Festival, where it screened in the Orizzonti Competition, before going on to screen at the Toronto and Busan International Film Festivals.

The film tells of the unconventional romance that develops between a low-rent beauty salon worker and a private DVD

subtitled, played by Tara BASRO and actor Chicco JERIKHO. Things take a turn when they come into possession of a disc with evidence of high-reaching local political corruption. Through the film, ANWAR hoped to show how religion, social inequality, corruption and politics are deeply embedded into daily life in contemporary Indonesia. *A Copy of My Mind* was initially introduced as a project at the Asian Project Market of last year's Busan International Film Festival, where CJ bestowed it its 'CJ Entertainment Award'.



Touch the Sky



Thailand

At the beginning of the year, CJ revealed its partnership with Transformation Films, a major Thai production company, and its plans to release *Cha-Lui Reboot: Lost in Seoul*, their first local-language project in the market.

Directed by Thai film industry veteran Adirek "Uncle" WATTALEELA, the film stars Nicky NACHAT and Jessi MEKWATTANA alongside Nichkhun, the Thai member of K-pop boyband 2PM. A musical comedy, the film follows the exploits of Tong and Pong, who dream of becoming Korean pop stars. The film was released in Thailand on June 4th.

CJ and Transformation Films have also broached the possibility of developing a Thai version of last year's Korean Lunar New Year hit *Miss Granny* called *Sweet 20s*, which has already spawned a successful Chinese remake, *20 Once Again*.

In May of this year, CJ Entertainment also announced that it had signed a memorandum of understanding with Major Cineplex Group, one of Thailand's top film development companies, to pursue joint ventures for film production and investment. The deal is expected to encompass 10 feature Korea-Thailand co-productions over the next three years. Speaking on the occasion of the deal, CEO JUNG mentioned that "for CJ Entertainment, the Korean film market means our root, while the Chinese market represents the present, and the Southeast Asian market, the future."

by Pierce Conran

MOON Sung-joo
(International Sales & Distribution team
at CJ Entertainment)

"we'll try various
genres
and subjects"

Mr. MOON Sung-joo, a Senior Specialist (SVP, Production & Distribution) for the International Sales & Distribution team at CJ Entertainment, kindly took some time to answer some of our questions about CJ's advance into Southeast Asia:

How does CJ select projects to produce in Southeast Asian markets?

We (CJ Entertainment) have invested in and produced films which have cinematic and business values in the Southeast Asian film industry, just as we have done in the Korean film market.

Based on our long-term local market research and networking with local partners, we have been selecting outstanding scenarios and working with many talented local film professionals. Also, we have made investment and production decisions for local films after they are carefully selected through our system and process that we've built over the past 20 years.

Consequently, the CJ Entertainment-Vietnam co-produced film *Let Hoi Decide* has become the biggest box office hit in Vietnam and *A Copy of My Mind*, the first film we jointly produced with Indonesian company Lo-Fi Flicks, has been invited to the Orizzonti Competition section of the 72nd Venice International Film Festival and the 'Contemporary World Cinema' section of the 40th Toronto International Film Festival.

Does CJ have any further plans for the region?

As mentioned before, we'll keep cooperating with local film professionals to produce films which have cinematic and business value. Also, we'll try various genres and subjects and continue to make numerous co-produced films with them from the beginning stage within collaborative projects.



A Road to Hollywood

Interconnection Grows between Korea and US Film Industries

Ever since CJ Entertainment, Korea's largest film financier and distributor, acquired an 11% equity stake in DreamWorks studio, interconnection between Korea and the US have been noticed sporadically over the past two decades. The two countries' collaboration appeared in diverse forms spanning Hollywood remakes of Korean films and the vice versa, Korean actors in American films, major Hollywood studios producing Korean-language films and co-investment.

Hollywood Remakes of Korean Originals

Before full-fledged co-productions, some remake deals and right sales fired the first gun of the two countries' collaboration. Then-rising star Gianna JUN and LEE Jung-jae-starrer *II Mare* was the first Korean movie reproduced by Hollywood. With A-list actors Keanu Reeves and Sandra Bullack playing the leads, *The Lake House* stayed in the top 10 box office chart for six consecutive weeks and made USD 52.33 million from ticket sales. Subsequently, genre films such as KIM Sung-ho's *Into the Mirror*, KIM Jee-woon's *A Tale of Two Sisters*, and PARK Chan-wook's *Old Boy* also received Hollywood remakes, though none of them made as much success as they made at home.

As the Korean film industry has gradually become more influential in the past 20 years, its intellectual properties are more frequently approached for remake deals and the creators of the originals are getting more chances to participate in the new production. One recent example is crime drama *Hwayi: A Monster Boy*. Now Film, the original film's production house, opted to co-produce the new version with the US production team. According to reports made from last year's Cannes Film Festival, where Now Film met *Pan's Labyrinth* producer Frida Torresblanco and discussed the remake plans, LEE Joon-dong, head of Now Film said "We decided to participate in the production as a collaborator, in order to ensure the quality of the remake."

More Korean hit titles such as crime noir *New World*, hardcore

thriller *I Saw the Devil*, and comedy drama *Hello Ghost* have sold the rights and are waiting for remakes in Hollywood.

Small but Fruitful, Non-Hollywood Indie Co-productions

Some indie collaborations preceded Hollywood studio co-productions. Latest examples include Korean-American filmmaker Benson LEE's diaspora comedy *Seoul Searching*. A truly rare America-Korea-China co-production, the 80's-set teenage comedy mostly shot in Korea, tapping the Korean Film Council's 10% location incentive that guaranteed at least USD 270,000. Production was handled by LA-based Bowery Hills Entertainment and Mondo Paradiso Films, while the funding came from China's Wonder Vision. It successfully debuted at Sundance Film Festival this year.

Gina KIM's indie drama *Never Forever*, starring Vera Farmiga and Korean actor HA Jung-woo is an earlier example. Produced by Korea's top auteur LEE Chang-dong and his brother producer LEE Joon-dong, *Never Forever* was the first co-production between Korea and the US.

Hollywood Studios' Increasing Interest in Korean-language Production

With the ever-growing importance of Korean film industry, represented by its filmmakers regularly winning festival awards, Hollywood has started giving greenlights to local productions.

The first major Hollywood studio to produce Korean titles was 20th Century Fox subsidiary Fox International Productions. After tasting the water in Korea through helmer NA Hong-jin's *The Yellow Sea*, to which it also owns the North American remake rights, the Hollywood major signaled its full-scale entry into the Korean film market by financing *Running Man* in 2013. Fox continued its Korean production gig with *Slow Video*, KIM Young-tak's high-concept comedy, which was far more commercial, compared to its slightly experimental previous release. The latest local production by Fox was *The*



Intimate Enemies



Seoul Searching

Housemaid director IM Sang-soo's action comedy *Intimate Enemies*. Unfortunately, the three FIP financed titles did not make major success in box office. Going back to the very first partner, Fox may as well hope to mark a successful Korean production deed with NA's comeback in five years, the mystery drama *Gokseong* (working title).

Following the Fox International Productions is another Hollywood biggie Warner Bros. Korea. It has recently greenlighted KIM Jee-woon's period project, *Secret Agent* (working title), as its first Korean-language production. It is known to have locked down top actor SONG Kang-ho and *The Suspect* hero GONG Yoo.

What Comes Up Next?

Coming up next is 8comm Studio-produced *Dead Again*. A horror film about mental destruction of a man who uses an evil power to restore his dead lover to life, *Dead Again* is currently known to be produced by Korea's 8comm Studio, while US director Dave Silberman will co-handle the directorial duty. Starring K-pop idol band ZE:A's KIM Dong-jun, actor-turned-director RYU Deok-hwan, and young actress JOO Da-young, the film is currently set to hit cinemas in both Korea and the US in the second half of 2016, .

Another tangible project is the second remake of *The Blob*, the 1958 sci-fi classic. Directing the horror sci-fi movie is Simon West, while Richard Saperstein and Brian Witten are producing it. Korean companies Taewon Entertainment and A-List Corporation are known to co-finance the remake with US-based Goldcrest. It's a thrill to introduce an enduring icon to a wider audience and a whole new era of fans," said director West. Earlier this year, Goldcrest announced that it will be handling the remake's international sales and distribution. Goldcrest Post, under Managing Director Tim Spitzer, will

be providing picture and sound post production services and visual effects under supervisor Chris Haney, who is famous for his works in James Cameron's CG sensation, *Avatar*.

The remake's Korean production company, Taewon Entertainment, is no stranger to international co-production as it made Chinese director Daniel LEE's war action drama *Three Kingdoms: Resurrection of the Dragon* with Hong Kong-based Visualizer Film Productions and China Film. "*The Blob* will signal Taewon's entry to Hollywood," said Taewon Entertainment's spokesperson.

"Ko-production," the Key to Hollywood

Though the most prominent collaborations that Korean cinema is involved are with China, the rapidly growing giant second mover, Korea has continuously knocked the Hollywood's door for co-production. Much owing to the festival-winning filmmakers and K-pop syndrome that quickly brought the world's attention to the Korean entertainment industry, it is expected that more significant Korea-Hollywood co-operations will be available in the future.

In order to increase reliable co-production opportunities, the Korean Film Council annually hosts biz matching event 'Ko-production in LA.' Launched in 2012, 'Ko-production in LA' brings Korean producers with competitive scenarios to LA and helps them translate the scenario and meet Hollywood industry professionals to consult with. Renowned Hollywood companies including production companies Plan B and Circle of Confusion, financier Cross Creek Pictures have participated in the event's previous editions. It is already a big leap for Korea, which was a fledging territory twenty years ago, to be present as a potential, competitive partner of the all-time largest film market, Hollywood.

by Sonia Kil



Estonia and Korea Ease into Creative Partnership

Positive Attitude against Cross-Continental Challenges

Making any film is hard, but a co-production is a particularly tricky proposition which involves negotiating different cultural norms and languages, and which is made all the more difficult by industry structures that aim for different goals. On paper, it may seem like Estonia and Korea are miles apart, but Sten-Kristian Saluveer, the Industry Director and Member of the Board for the Black Nights Film Festival in Tallinn and a burgeoning producer with a growing list of international credits in Asia, believes that the industries complement each other in many ways.

So far, two films have already sprung from collaborations between the two nations, with more on the way. Premiering this year in Korea and screening at the Bucheon International Fantastic Film Festival (BiFan) was *Angry Painter*. Originally conceived as a full co-production, casting, budgeting complications and delays along the way led to the film only to partially shoot in Estonia. But the experience laid the groundwork for the next international collaboration, LEE Yoon-ki's *A Man and a Woman*, a Korean studio melodrama starring JEON Do-yeon and GONG Yoo.

During the course of its pre-production *A Man and a Woman* was also considered as a co-production, a distinction that requires a second partner to provide a significant portion of financing. However, as the project, from Korean major Showbox Inc. was intended as a domestic star vehicle, the financial structure of the production and relatively low Estonian creative involvement became barriers. Ultimately the film was fully-financed by Korea, but was shot mostly in Estonia in partnership with the local production powerhouse Allfilm, known for their 2014 Foreign Oscar Entry *Tangerines*. With some pick-ups in Helsinki, the majority of the film was shot in Tallinn and Northern Estonia, which doubles for Finland in the film, a primary

location of the story. Around 50 crew members, the director and the cast traveled to Estonia, where they worked alongside an Estonian team for two and a half weeks. A number of major Estonian performers including top actor Tambe Tuisk and actress Evelin Voigemast, were also cast in side roles.

Both of these projects were already underway when Estonia and Korea signed an MOU at the 17th Black Nights Film Festival in 2013 in order to strengthen cooperation between their respective film industries. The agreement was signed as part of the festival's industry summit 'Industry@Tallinn' event, which Saluveer heads.

Looking forward, two more collaborations are in the pipeline. One is a major co-production between China and Korea that has already conducted location scouting in Estonia. The production, which has yet to lock its Chinese cast, is expected to begin shooting in Europe next summer with Estonia's leading production service venture Munchhausen Films. Beyond that, there are also plans for a teenage horror film



Angry Painter

to be co-produced by Estonia and Korea. Originally a project at last year's Network of Asian Fantastic Films (NAFF) event, held during the Bucheon International Fantastic Film Festival, *Like* is the new film from director SON Kwang-soo, who directed *Live TV*, a found footage horror.

by Pierce Conran

Sten-Kristian Saluveer Interview

"There is always a risk of cultural clash"



Can you explain how *A man and a Woman* came to shoot in Estonia?

The genesis of the film, which dates back to 2011, is quite interesting. I was one of the producers of the closing event of the 2011 European Capital of Culture Tallinn, which was a film called *60 Seconds of Solitude in Year Zero*. The idea was that we would invite 60 filmmakers

from all around the world to make a one-minute love letter to cinema. By accident, I met producer OH Jung-wan in Tokyo, and as she had heard about the project from our common friends within the business and liked it, she proposed to bring well-known Korean directors on board. Eventually, PARK Chan-wook, KIM Jee-woon, sound designer-composer DALPALAN, and video artist MOON Kyung-won took part. OH came to Tallinn to support the entourage and she was telling me that director LEE Yoon-ki was planning to shoot a film somewhere in Scandinavia. Initially it was the story of a couple who had a child in need of specialist education. Before coming to Tallinn they went to Helsinki, where they wanted to shoot. I asked them "Why Helsinki? You can mimic Helsinki in Estonia with a faster turnaround and cheaper prices." The idea started to make sense and a year later I invited them back to the Black Nights Film Festival. It was supposed to be the first project between Estonia and Korea and I matched them with Allfilm, the biggest Estonian production company and luckily they clicked with each other really well. However, the cast and financing needed to be confirmed and there were some script changes. Finally, it took

four years to make it happen.

Given your experience in both, would you say the Estonian and Korean industries are a good fit?

Generally speaking, Korea and Estonia can, or could be a very good match with some incentives and actions taken from national film institutions/policymakers and the production community. They're both relatively small countries and have a similar mentality. There is always a risk of cultural clash and we had almost 50 crew members from Korea for *A Man and a Woman*, but the understanding between everyone was pretty much there from the beginning. The main issue is the production and financing structures that differ between Korea and Europe. In Korea, the star and director values and fees take the majority of financing, but it doesn't fully for the European side. A legitimate question for a European producer is how they can recoup based on the presence of the stars, which, in the case of Korean stars in Europe, is almost non-existent save for a few exceptions..

What kind of cultural challenges did you encounter?

Estonians tend to be good problem-solvers but sometimes quite stiff since in a situation where we don't have a lot of money flowing to cinema, the productions tend to be rigorously planned. Of course, both the joy and pain of Korean filmmaking is that it isn't unionized. This often leads to very long shoots and with so much marketing value gathered around the director. You'll have situations where they have an idea at midnight and in Korea (which has to be the most advanced outside of the United States) studios can accommodate that change for the next morning. Synchronising these two different mindsets was very difficult.

.

Was the collaboration a positive one?

I think we wrapped the film in generally good terms, and the communication between the teams and producers was very open and productive. We all left as friends and the stars had a wonderful experience. The film looks beautiful and it was a very tough but extremely fruitful learning experience on how to accommodate the demands of Korean filmmakers. Estonia doesn't yet have a lot of funds for co-productions, but a tax credit will be put in place next year and more productions between Estonia and Korea are on the way. In 2011 it may have seemed a big gamble, but the MOU between KOFIC and Estonia has proven to be a ground-breaking moment for both industries. ㉠



No One Else Comes Close

Actress

CHUN Woo-hee of THE BEAUTY INSIDE and THE PIPER

CHUN Woo-hee's life as a thespian has totally changed since December 2014. Beating many candidates, she won the Best Actress Award at the Blue Dragon Awards for *Han Gong-ju* and became the most significant actress. "I can't believe such a glamorous award is given to such a low-profile actress like me, who acted in such a small film," said she in her acceptance speech at that time. Her speech and tears earned the sympathy of many film industry professionals including actress KIM Hye-soo.

Since then, CHUN has been acknowledged as a special actress, gaining enthusiastic support from young audiences. Praised for

Han Gong-ju and *Cart*, her unique career is expected to continue in 2015 and afterwards. CHUN performed one of the multiple personalities of the main character in melodrama *The Beauty Inside* this summer and appeared as a shaman in horror movie, *The Piper*. Moreover, she acts completely different characters set in different eras in NA Hong-jin's *Gokseong* (working title) and PARK Heung-sik's *Haeohwa* (working title). She became a muse who fascinated the two very different auteurs: macho director NA Hong-jin; and PARK Heung-sik who is famous for his feminist perspective. Given questions about what it is like to live as an actress here and now, CHUN gave out some answers.

How's CHUN Woo-hee Different? I've thought much about that. Do I pursue the difference? Or is it just the people out there expecting it from my acting? I think it's both myself and others. I want to create images that are different from what other actresses have done so far, and break conventional genres or moulds. I am a person who tends to resist. I ask myself "Why not try this?" I have no particular role or character that I want to act. I just choose interesting projects as they come. First impression matters the most when I read scenarios. I don't do character/script analysis until later.

The Best Actress Award, and the Change Thereafter My life hasn't changed that much. But I have more opportunities to choose projects, both in terms of quality and quantity. I really appreciate it. I feel the heavy responsibility. I'd be lying if I say I feel no burden at all. The sense of responsibility and the burdens, however, make me look back on how I acted before and why I want to act in more films. I don't want to betray my audiences' trust in me. And I believe that such desire is absolutely necessary.

Unique Walk of Career People advise me about it. Especially those close people say I'd better choose to act in some hit projects and be better recognized from now on, since I have already received positive reviews about my performance. However one can't always take a path that she/he wants. I am sure that I will always choose projects and act with the same heart and attitude that I have now. I don't feel like doing or avoiding certain genres or films just because I've filled in some holes in me through my previous movies.

Indie Film HAN GONG-JU It is true that an indie release, *Hang Gong-ju*, brought me to fame. However, film itself is a popular art form. It is lame to distinguish independent films and commercial movies. It isn't wrong to show one side of me as an actress, nor is it a betrayal. I guess actors can only slowly show what's in us, doing what we can do well. People ask me "You are not going to do another indie film, are you?" but I don't want to apply a uniform standard to films.

Actress' Taste Actors necessarily do have tastes. I choose projects and characters that I find more interesting. The larger variety of choice I am given, the harder I have to think: do I have to just trust my feelings, like I did before, when making choices? Sometimes I want to try more diverse and bold genre movies, but I am afraid of losing the audience's trust. I am surely given quite a lot more to think these days.

Director NA Hong-jin's GOKSEONG (W/T) Director NA Hong-jin is very enthusiastic. I was excited to act with KWAK Do-won and HWANG Jung-min. I was the only female actor on set, and I think I wanted to team up with the senior actors. Though I was the young girl with less experience, I wanted to exercise the same energy with them, not falling into the mere category of actress.

Director PARK Heung-sik's HAEHWA (W/T) I play the best "gisaeng" (Korean traditional female entertainer) in Gyeongseong. During the test shot where I was wearing full make-up and costume under the pin lights, I was thrilled as if I was standing on an opening stage of a play. I mean, it was worth challenging. In *The Beauty Inside*, I, for the first time, did a role that confesses love for an actress; I look forward to observing the chemistry between my acting partner in both films HAN Hyo-joo and myself. With YOO Yeon-seok, also featured in *The Beauty Inside*, added, I am excited to see how the harmony of the three of us would turn out. My role was a feminine character in the script, and I wonder how much of my character would have been reflected in the film and how different it will look on screen.



66

I am a person
who tends to
resist. I ask
myself "why
not try this?"

I have no
particular role or
character that I
want to act.

99

Action Star CHUN Woo-hee I really want to do some action movies. Actually I did physical actions in some movies like *Sunny* (2011) and *Gokseong* (W/T), even though I've never acted in real action movies. I feel enraptured when I act, using my body. Action directors' compliments cheer me up so much. Probably that's why I thought I would want to act like Charlize Theron while watching *Mad Max: Fury Road*.

Real Person I often think that I would love to play a real-life figure. I wonder what those actors would feel when playing Ray Charles or Marilyn Monroe? I do create fictional characters in movies, but acting a real person is a different story. I want to live a real person's life in the movie.

Actress I always wish that we didn't have to say "female" or "male" when referring to actors. It is true that actresses are only given a limited range of options when choosing films, in terms of our presence's significance and the character themselves as well. So I have a goal. I am considered as an "actress" now, but I want to break the mould. I will try to be a true thespian, not an actress, when I attend awards ceremonies again ten years later. ㊦

by HA Sung-tae

SHIN
Jae
myung

Action Director of
ROARING CURRENTS and
MEMORIES OF THE SWORD

"Action and violence
are different"

Fifteen years since his debut with *Die Bad*, SHIN Jae-myung is now going through the biggest turning point in his film career. Having monitored the release of *Memories of the Sword* which has pioneered "martial art period film," SHIN is now preparing for his film debut as a director. As an action director who has mastered the "Korean style action," he is now ready for another big challenge. To be sure, the box office failure of *Memories of the Sword* was painful for him. However, through this experience, he believes he has changed and now he knows how to blend the character's emotion within action without violence. In fall 2015, he attempts to convey hopeful life through action. In 2016, we could probably interview a film director SHIN Jae-myung.

I guess you, as an action director, always had this wish for and challenge spirit towards martial art period film. Was *Memories of the Sword* such an opportunity?

You are right. Directing action for the last 15 years, I felt that I was becoming more and more violent. *Memories of the Sword* helped me set a kind of limit, I mean, the kind of limit where violence is not exactly violence.

So you worked hard to design that action. You must have been disappointed by the box office result.

All the staff were depressed because of its bad performance. So depressed that it was hard even to propose a drink to console each other. I am really sorry for the result. Maybe Korea is just not ready for martial art films yet, or the film itself was too hard to understand. We had big hopes, and worked very hard. The action team worked hard for more than one whole year for this film. When we were done with shooting, I boasted a lot to my friends as well. People often talk about Korean style action, and if this film did well, then it would have made a new definition of Korean style action. We made a lot of efforts to express action scenes as described in the scenario. In fact, a lot of action scenes are cut away; director PARK Heung-sik must have put a lot of thought on editing.

***Memories of the Sword* must have been very much different from other Korean films since it is a period film dealing with authentic martial art action.**

In Korean cinema, action has been, in fact, pure violence disguised as martial art. Quite honestly, Korean action films are sheer violence, and they certainly in a way justify violence. That is because the subject matter is limited.

Most action films deal with rascals, detectives, and secret agents. However, *Memories of the Sword* was different. We are not familiar with the sword but we tried very hard to describe it in a non-repulsive and non-violent way. Not only the main characters KIM Go-eun and JEON Do-yeon but also the whole stunt team learned dancing.

Korean viewers are bound to visualize the Chinese action films when it comes to martial art.

PARK asked me not to ignore gravity. So I designed the action movement in the way that you fall harder when you go higher, and bounce more if you jump further. On the other hand, I missed out some parts deliberately. It is often compared with Chinese films, but a glamorous action such as spinning 360 degrees and so on are deliberately missing. Those kinds of decorative action have appeared in a lot of films already, but I wanted to give a reason to every action scene. Every time you slay, stab, hit and get beaten up, you must have a reason why. Just like actors need the right lines when they act, I wanted to assign them with action that fits their emotions.

On the other hand, *Roaring Currents* must have been different in every way although it is also a period film.

Yes, it sure was. In *Roaring Currents*, I had to choreograph a war, and a battle, while *Memories of the Sword* is martial art film. *Roaring Currents* is a film about a war where you fight for your life. Here, things like the sword and Zen are not important. It is a pure fight of life and death, a real action, where I must kill you to win at the war. To realize such sentiment I read 'The Nan-joong Diary' (the diary of Admiral YI Sun-shin, hero of

Roaring Currents) that director KIM Han-min gave me, which was greatly helpful.

I guess you went through a lot of trouble while shooting *Roaring Currents*.

It was an endless fight with the hot weather and injury. The clothing itself was very hard to be worn with protection equipment. The shoes were old-fashioned and uncomfortable so there were many injuries. The shooting site was full of sharp and pointed things so after each shooting there was a medical treatment session. In addition, because so many people were in a limited space, playing action was more difficult, and we had a lot of injuries. Several of us would go to hospital each day. Fortunately there was no huge injury since everybody stuck to what they practiced.

It must have been hard for actor CHOI Min-shik who played Admiral Yi Sun-shin and other actors as well.

Actors suffered a lot, too. I am a very close friend of CHOI but I had no mercy on him. Because he had to wear the armor in a boiling hot weather, he was like, "Please save my life!" However, since all the characters are martial officers, they had to have a certain way of walking with the sword and the kind of style to be familiar with the sword, and to be able to handle it well, as if almost playing with it. And no double for actors was possible since they were battle scenes. All actors, whether they had action scenes or not, worked really hard and did a great job both at practice and real shooting.

What was the most important thing that you had in mind when designing the action for *Roaring Currents*?

KIM Han-min and I agreed on one thing from the beginning: that they went to the battle to throw away their life. They did not think of winning the battle and coming back home. They were just hoping to save their families and the country, at the expense of their lives. Such resolution was reflected in the film, which in turn changed the action. KIM asked me to depict the situation like hell. That is the famous long take battle scene.

Since *Die Bad*, you have pursued this single way of action directing. We might as well call you the witness of Korean action cinema, along with JUNG Doo-hong (action director of *Veteran*).

66

Films have diversified, but action has not. You now have a variety of different subject matters but the action itself has not changed. *Veteran* and *Memories of the Sword* were at the intersection of changing the action trend. 99

What is your opinion on the latest trend of Korean action films?

Films have diversified, but action has not. You now have a variety of different subject matters but the action itself has not changed. *Veteran* and *Memories of the Sword* were at the intersection of changing the action trend. *Veteran* did a great job, and I hope *Memories of the Sword* will be re-evaluated one day in the future.

You and RYOO Seung-wan, the director of *Veteran*, did the film debut together. What did you think highly of in *Veteran*?

I would say *Veteran* turned violence into action. RYOO's action films are different from others because he himself does action and therefore has a deep understanding of action. In *Veteran*, I could see the actors playing within the right angle. I felt that RYOO and all the actors are veterans. The slapstick at the beginning of the movie was like that of Chaplin and in the later part you see a great fight scene in the real sense. It has the emotion and action structure successfully blended in. Fights and combats are different. The rules and the degree of violence are all different.

You are the one who introduced "pre-visual" in Korean action cinema. Now it is being widely used.

It was when I was begging the film people to let me be an action director. In those days, I used to go deep into the scenarios and then shoot and edit a video to show it to the film company. They liked it very much, and since KWAK Kyung-taek's *Friend*, I edited pre-visual videos

Roaring Currents



Memories of the Sword



A Frozen Flower



Spirit Of Jeet Keun Do-Once Upon A Time In High School

myself on a laptop. Before, I did the editing with the VHS equipment (laughs). Later on this practice was widely spread and such pre-visual became a popular method. It is always important to do the planning but action is not to be explained with words. So if you shoot the action outline and show it to the director and staff, it was easy to take it from there. Likewise, rather than attempting a revolution, you go for a little change each day. At first some producers didn't understand what it was all about, but now, things have changed.

You had a great reputation in many works. Can you pick a film that was a turning point for you?

I had a rough time while working with independent films like *Die Bad*, and I also had a great success with many films since *Friend*. The film that made me proud of myself was *Mutt Boy* of KWAK Kyung-taek. The last jail scene was very hard to make. I wouldn't be able to reproduce such reality even now. Then came *Spirit Of Jeet Keun Do-Once Upon A Time In High School*. YOO Ha, the director

of the film is always very strong and powerful (laughs). My first period film was *A Frozen Flower* but I was not very happy with it because I couldn't show enough of the sword. In terms of period films, my starting point is *A Frozen Flower*, and *Memories of the Sword* would be the turning point.

I hear you are making a film debut with an original scenario of your own writing.

I am thinking of several works. First of all, *Rising Up* will be decided on investment within one or two weeks. I want to show real action in it. I want to show different martial arts and different fights in their proper ways. In terms of the message, I want to say that youth is worth living, no matter how hard it is, because it is like the rising sun. I want to make my own film with some ideas that I have stored while making pre-visuais in the past. I wouldn't say I want to be a director. I would rather say I just want to direct my own story. ㊦

by HA Sung-tae



Creativity and Popularity, Both on Target

The 4th KOFIC Global Forum at Search for the New Paradigm for Korean Cinema

Global ICT (Information and Communications Technology) has now become a new paradigm for the film industry. What will be then its influence on cinema? Could Korean animations reach the global world, beyond Asia? And where would the collaboration with China, which has long been an important agenda in Korean cinema, go in the future? A forum to provide clues to some major questions on the future of the

Korean film industry was held at the Korean Chamber of Commerce, on 2-3 September. Yes, it was the 4th KOFIC Global Forum hosted by that Korean Film Council (KOFIC, Chairman KIM Sae-hoon) and sponsored by Ministry of Culture, Sport and Tourism and PARK Chang-shik from the Education, Culture, Sport and Tourism Committee from the National Assembly. This forum examined the current state of the foreign IT and online

corporations in the film industry as well as the changes in film distribution environment within the ICT paradigm. It also assembled the outcomes of the first and the second editions of the forum that were held in July with the grand theme of 'Global ICT and the New Paradigm of the Film Industry,' where strategies for stimulating the domestic VOD cinema industry were discussed. Here are some of the issues discussed

at the 4th KOFIC Global Forum, where one could hear clear voices from Chinese, American and Korean film industry professionals that lead the domestic and foreign collaborations.

As Long as You Have Original Contents, You Have Endless Opportunities

Could 'Global ICT, the New Paradigm for Film Industry' change the landscape of the Korean film industry? The first session was introduced and discussed by Allen ZHU (Senior Vice President of Youku Tudou, China), Curt Marvis (President of The QYOU, US), CHENG Kim Fung Cary (Deputy General Manager of Wanda Media, China), Suk PARK (Co-president of DramaFever Corp., US), KIM Jae-min (Director of Contents Panda, Korea) and JUNG Won-jo (MBC Plus, Korea).

The speakers delivered vivid and real voices from the actual production sites, know-hows and different cases in each country about a variety of topics including; future strategies for Korean films' entrance to the global market; the current status of the Chinese mega media players-driven online market; strategy and policy direction for mobilizing domestic digital online market; and successful business models in the online market; as well as strategy for global initiatives.

Allen ZHU, the Senior Vice President of Youku Tudou, the biggest video platform in China, pointed out that there was no Korean enterprise in the Chinese VOD market, and that good video contents with a long life-span could create endless business models. "Korean filmmakers should expand their vision and consider what they may do before and after screening their movies, how to make profits, focusing on the Chinese market." Curt Marvis also emphasized that

CHENG Kim Fung Cary (Deputy General Manager of Wanda Media)

"It is more of collaboration, and less of investment"



What is the position of Wanda in the exhibition industry in China that is currently making a big leap?

The Chinese film industry is growing by 30% every year. Each day, 15 screens are newly built. China expects that its film industry will surpass the North American market around 2017-2018. Wanda currently occupies 16% of the exhibition market in China. Wanda, as a group, is putting a great emphasis on media industry, and Wanda Media is also working hard to be the lead of the industry with good contents.

Co-productions and co-operations between Korea and China are fast growing. What do you think may be the reasons for this?

First of all, China and Korea have similar cultural DNAs. Within the frame of the modern Asian history and with the ethnic Koreans in China, China has historically had a sense of closeness to Korea. Second, from the industrial aspect, the film industry in China is going through what that of Korea has already gone through in the past. Maybe because of similar environments, the film industries in both countries have similarities in terms of the state and directions of development and also of policy. In addition, it is also worth mentioning that Korean actors and singers are well treated in China as top stars.

In what ways does Wanda pursue collaborations with Korea?

The Chinese film industry seems to prefer co-operation over direct investment. CJ's *A Wedding Invitation* and *20 Once Again* would be good examples. Rather than simple investment, we are more inclined to collaboration and co-production of films that are targeted for the Chinese-speaking territories. Wanda Media also prefers working with talented Korean directors and producers to make Chinese-language films off the scripts that we own the copyrights to. We are currently discussing with KANG Je-kyu, the director of *TaeGukGi: Brotherhood of War*, and YANG Woo-suk of *The Attorney*. We are expecting to start shooting KANG's project next year and YANG's Andy LAU-starring project at the end of this year.

What do you think is the strength of Korean cinema?

The competitiveness of Korean cinema is that both mainstream and non-mainstream films have their own market. Korean cinema has the system where talented auteurs and writers, HONG Sang-soo and KIM Ki-duk for example, can do their work. Also, Korea is the most advanced country in Asia in terms of film industrialization and systems. Korea is the only Asian country that can compete with Hollywood's cultural hegemony.

Films with original sources, such as web cartoons and web novels, have recently grown popular in China.

It is certainly creating a boom these days. Wanda Media is also interested, but we are not specifically planning to focus on a particular original work or a genre. If it is something that the audience can relate to, we wouldn't mind working on original scenarios, TV drama adaptations, remakes of Korean films or even scenarios from Hollywood.

Bob Abramoff, Allen WANG,
LEE Ki-yun, Jae Y. MOH
(from left)



there were endless opportunities, and that good contents lured explosive consumptions. "In addition, new films and video contents are consumed at new platforms. You must make the best out of this opportunity." He also argued: "Opportunities for globalization are still remaining. It is time for creators and distributors to produce new types of films."

Dr. JUNG Won-jo from MBC Plus surveyed domestic and foreign film industries and the ICT market, and advised that the film industry should be understood as a massive habitat rather than an individual market, and that, "to mobilize the especially weak domestic market, you need to work on diversifying VOD profits, establishing an integral electronic network for online added-value market, and centralizing various projects through VOD Circulation Support Center (tentatively named)."

Tips for Successful Korea-China Collaborations

"Don't write a scenario intended for the Chinese market; just write a good scenario. Whatever the genre is, what looks good in both Korea and China is a good scenario. Localization is something you can do later," says Clayton CAO, who produced *20 Once Again*, and is

knowledgeable about Korea-China co-production.

Reflecting the high interest in the Chinese market, many Korean filmmakers including director KIM Sang-jin of *Three Summer Night*, director KIM Sang-man of *The Tenor Lirico Spinto* and CEO YOO In-taek of the production company KiHweck ShiDae participated in the forum program about Chinese cinema the next day.

These sessions about China had a whole variety of useful tips that were as glowing as the Korean film industry's attention to Chinese cinema. Those tips included diverse case studies on Korea-China co-production, co-investment, and how to calculate and collect profit, as well as looking into the future of Korea-China collaboration.

For the "Korea-China Co-production Case Study" session, DOH Sung-hee (Advisor, Beijing Spring Thunder Film), MIN In-ki (attorney, Law Firm Taepyungyang), LEE Ki-yun (Team Leader of Investment & Distribution in China, Film Division, CJ E&M) and JUNG Keun-wook (Board member, Showbox Inc.) introduced the topic and led the discussion. In addition, Bob Abramoff and Jae Y. MOH spoke on the issue of global co-production, while producer Clayton CAO and lawyer Allen WANG lectured on the Korea-

China collaboration from the Chinese perspective.

DOH Sung-hee surveyed the current Chinese film industry and suggested that Korean filmmakers should; enlarge their goals; actively seek ways for collaboration; educate staff who understand the specifics of co-production; and have a deeper understanding of the market and cooperation to realize the creative freedom and diversity. In regard to this, Clayton CAO also mentioned that Korean directors do have good understandings of genres and are very skillful, but also handed out a very sharp advise that, directors that have had their days won't be given a chance to handle top-class projects and won't be given the best staff either. That means the quality of the project will also not be perfect and the film will be highly likely to flop in box office too.

Co-production as a Sustainable Industry

At this forum, strategies for entering global market were also discussed for Korean animation that has made a great success abroad with *The Nut Job*. During the "Ways for Korean Animation to Enter the Global Market" session, Jaime Mitchell of Walt Disney Television emphasized the importance of the right leadership. "Creative people

DOH Sung-hee (Beijing Spring Thunder Film Advisor)

"Study China with an open mind"

How would you clarify the definition of co-production in China?

In China, there are two types of international joint ventures: co-operation and collaboration. Here, collaboration means co-production. The very basic condition of international co-production is co-investment from two or more countries, each party putting in at least 20% of the total production budget.

How far will the Chinese film industry make it?

Currently there are almost 28,000 screens in China and the number is increasing every year. The number of theaters and screens will keep increasing as the Chinese interior is still being developed. It is known that in China, the number of average admissions per person per year stands below 1, which is far less than Korea's 4.2. The Chinese market will be four to five times bigger than it is now, if the number grows up to 4. Since 2002, the Chinese film market has shown an impressive annual growth rate of 30%. With a rate like this, it might even be able to surpass the North American market before 2018 and probably become the biggest film market in the world.

People in China find Korean contents familiar, much owing to hit TV shows and films, and also consider them very advanced. What China expects from Korea is as follows: first, it wants Korea to be the content provider. If the contents are of a good quality, they would try hard to obtain the copyrights. Here rises the issue of localizing Korean contents. Those who handle this issue are likely to be a group of Chinese content creators or a development team that finds both countries' culture familiar; secondly, China wants human resources and advanced technology from Korea. A Korean special effect team participated in Chinese helmer FENG Xiaogang's hit feature *Assembly* and was widely covered by media. Afterwards, Korean VFX techniques have greatly contributed to big titles from Greater China, including a few TSUI Hark titles. In other words, this type of collaboration takes place as Korean individuals or companies contribute to Chinese productions.



Currently it is not just Korea that is interested in the Chinese market. Various advanced film countries like the US, European countries and even India are making tremendous efforts to grab a chance to collaborate with China. In addition, young and original filmmaking

talents are growing in China. Though Korea is currently the one that works with China most actively, the competition will only get keener. Korea had better get itself ready in many aspects to challenge the Chinese film market.

Could you name a few significant Korea-China co-productions, or Korean filmmakers' projects set in China?

Many Korean directors are entering China. I hear that there are several tens of films being developed. A new film by KWAK Jae-yong (*My sassy Girl*) is currently in the production phase, and YANG Woo-suk (*The Attorney*) is producing *The Chase Day*. Also, KIM Eui-suk, KANG Je-kyu and CHANG Yoon-hyun are also preparing various genre films.

What are the essential elements of collaboration, specifically and practically?

I would advise that those screenwriters and directors who want to enter the Chinese market should obtain in-depth knowledge of the Chinese culture and trend. They should be open-minded and not judge their partners in their own standard, and I also wish they kept in mind that a massive market where all kinds of imaginations can come true is growing up right next to them. Who knows? You may make your fantasy, which isn't even possibly imagined in Korea, come true in the Chinese market. And those Korean filmmakers who want a share in the Chinese market need to consult with a group of experts that is credible, transparent and reasonable. We support Korea-China collaboration projects every year through KOFIC's global co-production programs. I wish more filmmakers made a good use of such opportunities. Understanding China, acquiring information and networks that can minimize potential risk can be your starting point.

with the right idea would practice it in the right way and put it in the market at the right time," said he. He was positive about the future of Korean animation and stated the importance of creative collaboration. AHN Su-won of Wara Pictures, who led the success

of *The Nut Job* in the North American market, advised that "wide release is very important, meaning that active investments in P&A are essential." The key words for the forum would be "creativity" and "drive." Film experts outside Korea agreed on the importance

of creative collaboration and advised that Korean filmmakers should be more active in pioneering the global market. As AHN emphasizes, co-production as a sustainable industry activity has a bright future ahead. ㉠

by HA Sung-tae

Meet the ★ Shining Stars

New Acting Talents of
Korean Cinema at the BIFF

Like any other year, the best Korean films will be at the Busan International Film Festival (BIFF).

That means the audience will have the opportunity to meet shining stars on the big screen.

Here's one proposal for more fun; that is to focus on the rising stars' onscreen performance.

Here is a list of names ranging from former child actors to veteran theater actors that can help you enjoy your films from a different perspective.



KO Asung
(*Office, Right Now, Wrong Then*)

Year of birth: 1992. If you're a fan of Korean cinema, you definitely should know who she

is as she starred in two of BONG Joon-ho's most famous films: *The Host* and *Snowpiercer*. The girl who fights back the monster, which suddenly emerged from the Han River and kidnapped her, like a female warrior, to protect a younger child (*The Host*); and the girl who accompanies her father in a desperate struggle to survive in the humanities' last train (*Snowpiercer*) are no other than KO Asung. She stirs one's curiosity with her ungraspable character and her complex expressions which have become her major strengths, as she shifts from child to adulthood as an actress. She is attending this year's BIFF with two films: an art film from the well-respected artist (HONG Sang-soo's *Right Now, Wrong Then*), and the latest genre piece (HONG Won-chan's *Office*) that will satisfy the audience on each side of the spectrum.



HAN Ye-ri
(*Love and...*)

Born in 1984, HAN Ye-ri has ruled the Korean indie film scene as a star actress. Her perfect Korean-Chinese accent and performance in *Let the Blue River Run*

had people assume her ethnic background accordingly. And even after she joined the mainstream, she has proven herself to be an expert of dialect speeches as she played roles of a North Korean table tennis player (*As One*); a feisty woman from Jeolla Province who sets fire to the people's revolt (*KUNDO: Age of the Rampant*); and a Korean-Chinese woman who risks her life smuggling herself into Korea (*Haemoo*). However, judging her talent just by her accent and dialect-maneuvering skills doesn't do her justice, as her ability to deliver complex emotions through her expressions and physical performance is what makes her even more special. Without being aware of it herself, she seems to use her dancing background to express extreme sensibilities through her superb body language. And because of this, we should pay attention to the intricate emotions she creates with each part of her body in ZHANG Lu's *Love and...*



PARK Hae-joon
(*Fourth Place*)

A 1976's child, PARK Hae-joon's a late bloomer. Despite his extensive career in stage performance, film is a fairly new field that he has lately stepped into. He made his debut with BYUN Young-joo's *Helpless* in 2012, but it wasn't until JANG Joon-hwan's *Hwayi: A Monster Boy* that the audience started recognizing his talent. Especially in *Helpless*, where he played a cold-blooded killer, he made a clear impression of himself as an onscreen actor. However, what pushed him into the limelight was a TV drama, not a film. TV series *Misaeng* (translated as 'an incomplete life') gained great popularity when aired on cable in 2014 with its delicate exploration of the hardships that any ordinary office workers would have to go through. Thanks to such popularity, he is getting a number of offers from the film industry. In JUNG Ji-woo's *Fourth Place*, he plays a former star swimmer who's now just a mediocre swimming coach. He might be a newcomer who started out a bit later than others, but this is when his career really begins.



PARK So-dam
(*The Silenced*)

Born in 1991, PARK So-dam is perhaps the most interesting young new actress that came out between 2014 and 2015. She literally appeared like a real rising star. During the course of two years, she has appeared in a number of films including *The Royal Tailor*, *Scarlet Innocence*, *C'est Si Bon*, *Snow Paths*, *Veteran*, *The Silenced* and *The Throne*. This suggests filmmakers have recognized her talent, regardless of genre and personal taste. Among the list of films she starred in, *Snow Paths* and *The Silenced*, where she played title roles, may be particularly special. In *Snow Paths*, she played a young tormented nun. In *The Silenced*, the surreal ghost story set in a co-ed dormitory during the 1930s, PARK So-dam is the one that is more mystical and alluring than the ghost tale itself. She is praised for her distinctly 'Korean' look and unfeigned image.



LEE Ju-won
(*ALONE*)

Born in 1976, LEE Ju-won may be a 15-year veteran actor in theater, yet fairly unknown on the screen with no major supporting role to his credits. However, it looks like PARK Hong-min's *ALONE* will serve as a turning point in his career. Here, he almost singlehandedly guides us through the film. A man on a rooftop witnesses a woman on another rooftop across the street being murdered by a group of assailants, taking photos of her. The man's nightmare begins when the gang of murderers spots him watching, and comes after him. And even though the situation changes from time to time, what doesn't change is that he has to bear this nightmare 'alone' till the end. Accordingly, the key cinematic element which effectively enables the film's tension to roll is LEE Ju-won's performance. As if he's on a theater stage, acting in a monodrama, LEE Ju-won successfully carries the film by keeping us on an emotional edge.

Year of birth: 1999. Turning 16 this year, KIM You-jung can still be considered a child actress. Nevertheless, she's counted as one of the most noteworthy acting talents of the next generation. Her track record as a child actress is impressive. She's the little girl who's kidnapped and killed by CHOI Min-shik in PARK Chan-wook's *Sympathy for Lady Vengeance*. And since then, no competitors posed any threat to her streak of success. She captivated the hearts and eyes of many, playing the grief-stricken young girl whose mother was brutally murdered in NA Hong-jin's *The Chaser*. Her performance in popular TV costume drama *Moon Embracing the Sun* that followed soon after had great impact on her film career as it confirmed her potential to take a major leap as a talented adult actress. In this year's BIFF screener *Circle of Atonement* where she plays the daughter of a murderer and a young girl with a mysterious secret, she again proves her talent. KIM You-jung is just passing another important stage of her career.



KIM You-jung
(*Circle of Atonement*)



KANG Ha-neul
(*Twenty*)

A 1990's child, KANG Ha-neul is the type of actor who is like a flame that burns slowly explodes all at once. He eased into building his career as a musical actor in 2006. Gradually, people started noticing his talent and filmmaking veterans with discerning eyes praised his acting skills; director LEE Joon-ik is just one example. LEE Joon-ik offered him a role in his film *Battlefield Heroes*. It was around this time he started receiving casting calls from the TV industry, whereby he was able to step up as a male lead through popular TV drama series such as *The Heirs* and *Misaeng*. Then there were full-fledged casting calls from the film industry. His reputation soared between 2014-2015. He proved his ability as the lead man in *C'est Si Bon* and continued gaining momentum with *Twenty*, the comic take on the friendship and lives of a group of friends in their early twenties. This actor is on a fast train to establish himself as a multifaceted talent.



JEONG Ha-dam
(*Steel Flower*)

Born in 1994, JEONG Ha-dam is not a familiar name to the majority. And in fact, it's hard to determine how far she can go with her acting talent at this point. Nevertheless, she hints at a bright future with the two films she played the female leads. It's no exaggeration to say JEONG Ha-dam has become a star through the BIFF. Her debut film, *Wild Flowers* was invited to the festival in 2014. She played one of the three homeless girls roaming the streets. And this year, her second collaboration with the same director PARK Suk-young will have her revisit Busan in a similar role as the previous one. But this time, it is JEONG who carries the film on her own. She rarely has any dialogue, yet, she ploughs through the couple of days in the film with her desperate performance as a poverty-stricken young girl. And her yearning gestures in the film give us conviction of her as an actress that has a future with no limits.



KIM Sae-byuk
(*Another Night*)

Year of birth: 1991. KIM Seul-ki's career started out in quite an interesting way. It wasn't like other actresses who debuted with serious or sophisticated acting roles; she made her debut as a comedienne, or a so-called 'gag woman.' She gained popularity with her foul-mouthed Teletubby character that parodied Korean politics in the TV show, *SNL Korea*. Viewers laughed at the profanity shooting out the mouth of this cute and friendly-looking young talent. KIM Seul-ki subsequently expanded her realms to TV dramas and film, often taking up those off-the-wall female characters that were cute and witty, and enabled her to attract a large fan base. Her character, YOON Kkeut-soon, in *Ode to My Father* doesn't stray far from the image; the stubborn and immature, yet jolly youngest sister who plays a big part in creating the heartwarming family anecdotes that the film presents.



KIM Seul-ki
(*Ode to My Father*)

Born in 1986, KIM Sae-byuk is not a beauty in the conventional sense, but her serene, down-to-earth and comforting image projects a quality that attracts attention to her. Perhaps this explains why she would be the most popular actress in the Korean indie film scene, if we were to pick one name. Almost every noted Korean indie filmmaker such as KIM Kyung-mook, LEE Kwang-kuk and JANG Kun-jae has cast her in their films. Especially, her talent shined even brighter in her more recent films. Showcased at the 2014 BIFF, and considered one of the most important Korean indie films of last year, *A Midsummer's Fantasia*, she displayed her exceptional charm. In *Another Night*, directed by CHOI Yong-suk, the darling of the Busan indie film scene, KIM Sae-byuk plays a woman who spends sleepless nights after the man she loves leaves her. And her special qualities of unpretentiousness, serenity and yearning once again come alive in this film. ☺
by JEONG Han-seok (Film Critic)

Hottest Upcoming Korean Films



The Priests 검은 사제들

DIRECTOR JANG Jae-hyun **CAST** KIM Yun-seok, GANG Dong-won **RELEASE DATE** Nov 05, 2015
CONTACT United Pictures **Tel** +82 2 3443 8842 **Fax** +82 2 3443 4298 **Email** up@upictures.co.kr

Previously named *Black Priests*, *The Priests* tells the story of two religious men who are forced to question everything they believe in when they confront a mysterious force. A young girl goes into a coma after a hit-and-run accident. Father KIM (KIM Yun-seok) believes that she is possessed by an evil spirit and that she needs an exorcism to be cured. Seminarian CHOI (GANG Dong-won) is assigned to assist Father KIM as his assistant. However, over the course of the investigation, CHOI becomes suspicious of Father KIM, who makes a dangerous choice in order to get to the truth. As the exorcism of the girl gets underway, the faith of the two Catholic priests is tested. Developed from director JANG Jae-hyun's acclaimed short film *12th Assistant Deacon*—winner of multiple prizes at festivals such as the Jeonju International Film Festival—*The Priests* also represents the feature film debut of the young filmmaker. JANG previously worked as an assistant director on several

films, including hit period drama *Masquerade*.

The mystery thriller also marks the highly anticipated reunion of top star GANG Dong-won (*KUNDO: Age of the Rampant*) and acclaimed veteran actor KIM Yun-seok (*The Classified File*). The two beloved actors are sharing the screen again for the first time since co-starring in CHOI Dong-hoon's fantasy blockbuster *Woochi*, which sold more than six million tickets. Also joining the cast is actress PARK So-dam, who was last seen in horror drama *The Silenced* and LEE Joon-ik's tragic period drama *The Throne*.

Produced by Zip Cinema (*My Brilliant Life*) and presented by Opus Pictures, *The Priests* was filmed to be compatible for release in the ScreenX format, and will be one of the first feature length films to be shown in the special high-tech cinema. Fitted with three screens, the ScreenX theatre is superior to existing premium big-screen formats like IMAX by offering audiences a unique 270-degree immersive viewing experience similar to the Cinerama technology used in the United States in the 1950's and 60's (Three Cinerama cinemas still exist today).

by KoBiz reporter

The Himalayas 히말라야

DIRECTOR LEE Seok-hoon **CAST** HWANG Jung-min, JUNG Woo

RELEASE DATE Late 2015 **CONTACT** CJ Entertainment

Tel Asia +82 2 371 6278 **Americas&Europe** +82 2 371 8147 **Fax** +82 2 371 6346

E-mail Asia justinkim@cj.net, **Americas & Europe** eunjikim1121@cj.net

Though it has made its fair share, Korean cinema has yet to produce a successful mountaineering film. Since hiking is almost a national pastime in the country, you would expect the industry to have monetized the trend, but, to date, films like the melodrama *Ice Rain* (2003) have yet to lure audiences in a big way. That said, 1993's *Cliffhanger* with Sylvester Stallone became one of the most successful films in Korea at the time of its release, so it was only a matter of time before someone would try their hand at the genre locally once again. CJ Entertainment is hoping to reverse that trend with *The Himalayas*, a based-on-a-true-story expedition drama that is being given a prime end-of-year release slot, where it will go head to head with some major competition, including *The Tiger* and *Star Wars: Episode VII - The Force Awakens*. Last year, CJ put *Ode to My Father* debuted in that spot, which went on to become the number two film of all time, and that film's star HWANG Jung-min, who also struck gold with *Veteran* this past summer,



is the lead here once more. Co-starring with him is JUNG Woo, most recently seen in *C'est si bon*.

HWANG stars as UHM Hong-kil, a hiker who leads an expedition up the Himalayas to retrieve the body of PARK Moo-taek (JUNG). The film is based on events that took place in 2004 on Mount Everest. UHM and PARK had previously led the 14th expedition up the Himalayas and later, when UHM had become a lecturer, he put together a rescue team when he learnt of PARK's disappearance.

Directing the film is LEE Seok-hoon, who struck box office gold his last two times out, with 2012's comedy-drama *Dancing Queen* (also starring HWANG) and last summer's period swashbuckler *The Pirates*.

by Pierce Conran

Home Sweet Home 행복이 가득한 집

DIRECTOR LEE Kyoung-mi **CAST** SON Ye-jin, KIM Joo-hyuk

RELEASE DATE Late 2015 **CONTACT** CJ Entertainment

Tel Asia +82 2 371 6278 **Americas&Europe** +82 2 371 8147

Fax +82 2 371 6346 **E-mail** Asia justinkim@cj.net,

Americas & Europe eunjikim1121@cj.net



Seven years after her acclaimed debut *Crush and Blush*, director LEE Kyoung-mi finally returns with her anticipated follow-up, the dark kidnap thriller *Home Sweet Home*. Presented by CJ Entertainment, LEE's sophomore film stars SON Ye-jin as Yeon-hong, the wife of Jong-chan, played by KIM Joo-hyuk, a politician who aspires to ascend to the National Assembly.

Just 15 days ahead of the election, the couple becomes involved in a terrible mystery when their daughter goes missing. Jong-chan convinces Yeon-hong

not to report the case to the police in order to avoid negative publicity ahead of the election. Yeon-hong then begins her own search for their missing child. Starring KONG Hyo-jin and produced by PARK Chan-wook, LEE's 2008 debut was praised for its quirky spirit, strong script and great performances. Tackling a staple of the Korean genre cinema this time around, many are excited to see what LEE has come up.

by Pierce Conran

DONGJU: The Portrait of a Poet 동주

DIRECTOR LEE Joon-ik **CAST** KANG Ha-neul, PARK Jung-min, SHIN Yoon-ju, KIM In-woo
RELEASE DATE TBD **CONTACT** M-Line Distribution
Tel +82 2 796 2425 **Fax** +82 2 796 2429
E-mail sales@m-line-distribution.com



LEE Joon-ik is currently lording over the charts with his hit period film *The Throne*, starring SONG Kang-ho and YOO Ah-in, but, not one to rest on his laurels, the filmmaker will return in short order with the smaller-scaled drama *DONGJU: The Portrait of a Poet*. The black and white film follows the life of famed poet YUN Dong-Ju, whose work which highlighted the desperate situation of Koreans during the Colonial Era, became famous when he was discovered by a Japanese professor. YUN was later imprisoned by the Japanese government for being involved in the Korean independence movement. Starring in the titular role is rising star KANG Ha-neul while PARK Jung-min, KIM In-woo and SHIN Yoon-ju will provide support. The idea for the film was reportedly hatched between director LEE and screenwriter and producer SHIN Yeon-shick during a KTX train ride back to Seoul following a trip to a film festival.

by Pierce Conran

The Exclusive: Beat The Devil's Tattoo 특종: 량첸살인기

DIRECTOR ROH Deok
CAST JO Jung-suk, LEE Ha-na, LEE Mi-sook
RELEASE DATE October, 2015 **CONTACT** Lotte Entertainment
Tel +82 2 3470 3523 **Fax** +82 2 3470 3549
Email international@lotte.net



City desk reporter HEO Moo-hyeok (JO Jung-suk) is on the verge of getting a divorce with his wife and getting fired from work. HEO then accidentally happens to acquire information about a serial murder case that makes him get involved in an unprecedented case of prophetic reporting. The murder starts occurring the way HEO reports it and the newsroom only awaits more news from him, while the police hush him to tell them the course of his report. *The Exclusive: Beat The Devil's Tattoo* was initially unveiled during the 19th Busan International Film Festival in 2014. Originally known as *Journalist*, it is *Very Ordinary Couple* director ROH Deok's sophomore feature. Musical actor-turned-screen actor JO Jung-suk (*My Love, My Bride*) plays the city desk reporter HEO Moo-hyeok, while LEE Ha-na plays his wife. Veteran actress LEE Mi-sook, who has been a major star actress since the 80s, is also on board as HEO's boss. It is currently set for an October release through Lotte Entertainment.

by KoBiz reporter

My New Sassy Girl

엽기적인 두 번째 그녀

DIRECTOR JOH Keun-shik
CAST CHA Tae-hyun, Victoria, FUJII Mina
RELEASE DATE TBD **CONTACT** Mirovision Inc.
Tel +82 2 3443 2568 **Fax** +82 2 3443 4842
Email sylvie@mirovision.com



14 years after the landmark success of *My Sassy Girl*, the film that catapulted Gianna JUN to stardom and established the credentials of Korean romantic dramas around the world (being a particularly big hit in China), Korea and China have teamed up to deliver a long-awaited sequel featuring original star CHA Tae-hyun finding a new love and new complications in his life. Joining CHA (playing Gyun-woo) on screen is popular Chinese idol Victoria, of the pop band f(x). She plays Gyun-woo's childhood sweetheart, who was teased as child in Korea for not speaking the language well. They meet again and get married but Gyun-woo couldn't imagine what life still has in store for them. Holding the directing reigns is JOH Keun-shik, who is known for the high school film *Conduct Zero* (2002) and the LEE Byung-hun's melodrama *Once in a Summer* (2006). CHA will also be seen soon in the comedy-drama *Because I Love You*.

by Pierce Conran

The Tiger 대호

DIRECTOR PARK Hoon-jung CAST CHOI Min-shik

RELEASE DATE DECEMBER 17, 2015 CONTACT Contents Panda

Tel +82 2 3490 9336 Fax +82 2 515 1055 E-mail sales@its-new.co.kr



New World's PARK Hoon-jung and CHOI Min-shik meet again. This time it is a period film. *The Tiger* is about the best sniper of Joseon under Japanese Occupation, Man-duk (CHOI Min-shik) and the king of tigers in the Mt. Jiri. It is produced by Sanai Pictures which previously produced *New World*, and it is to be distributed at the end of 2015 by Next Entertainment World. It cranked up last May and is already getting major attention as one of the biggest films for the winter season.

CHOI is back from *Roaring Currents* to play Joseon's best sniper, Man-duk. He is a dramatic figure that decides to pick up the rifle again which he had abandoned for a long time, to hunt Joseon's last tiger, Daeho. The shooting began in December, 2014 in the Guryong Valley in the Mt. Jiri, and it wrapped last May after 109 days of shooting. The production staff are known to have worked very hard to bring the primitive mother nature back to the silver screen. There are a few points to pay attention to in *The Tiger*: Joseon's last tiger reproduced on the screen; the great mountains and fields of the Joseon Era; as well as CHOI's big scale acting.

PARK, who has a strong fan base both inside and outside the country, also wrote the scenario himself. Apart from the fact that it is the latest film that features CHOI, who rewrote the Korean box office record with *Roaring Currents*, there are other reasons to look forward to *The Tiger*: it is expected that the VFX-generated presence of Joseon's last tiger and the powerful drama between the tiger, Man-duk and the Japanese army will create a spectacle drama with the era's vast nature as a backdrop.

Investor-distributor Next Entertainment World shows confidence about the quality of *The Tiger*, which is also styled as the Joseon version of *Life of Pi*.

by HA Sung-tae

Lucid Dream 루시드 드림

DIRECTOR KIM Jun-seong CAST KO Soo, SUL Kyung-gu,

GANG Hye-jung, PARK Yoo-chun

RELEASE DATE the first half, 2016

CONTACT Contents Panda Tel +82 2 3490 9336

Fax +82 2 515 1055 E-mail sales@its-new.co.kr



A fight of life and death begins, going back and forth between dream and reality. The project is already noteworthy with the cast alone: KO Soo, SUL Kyung-gu, GANG Hye-jung, and PARK Yoo-chun. This film is a fantasy thriller about lucid dream. The main character is Dae-ho (KO Soo) who lost his son three years ago. Struggling to find his lost son, he encounters the lucid dream phenomenon. Bang-sup (SUL Kyung-gu), an elite policeman, and So-hyun (GANG Hye-jung), a friend of Dae-ho and a psychiatrist, are the two that help him.

And as a mysterious man (PARK Yoo-chun) goes around Dae-ho, the case goes deeper into a mystery.

Lucid Dream is a feature film debut of KIM Jun-seong, whose shorts have received an attention. With an original subject, lucid dream, combined with the mystery story structure, it has long been the center of the film industry's attention. In addition, the tense acting competition between the three major actors-KO, SUL and PARK-is stimulating the audience's curiosity.

by HA Sung-tae

Phantom Detective (W/T) 명탐정 홍길동

DIRECTOR JO Sung-hee **CAST** LEE Je-hoon, KIM Sung-kyun
RELEASE DATE TBD **CONTACT** CJ Entertainment
Tel Asia +82 2 371 6278 **Americas&Europe** +82 2 371 8147
Fax +82 2 371 6346 **E-mail** Asia justinkim@cj.net,
 Americas & Europe eunjikim1121@cj.net



Following the smash success of 2012's teen fantasy melodrama *A Werewolf Boy*, director JO Sung-hee, who debuted to great acclaim with his Korean Academy of Film Arts (KAFA) feature *End of Animal* in 2010, returns with the action-thriller *Phantom Detective*. Based on the popular HONG Gil-dong character, whose origins can be traced back to a book from the Joseon Era, the film features LEE Je-hoon in his first post-military service role as the titular character.

In this modern update, Hong is a successful private eye with an incredible gift for memory and a 100% case completion rate, who seeks to track down the killer of his mother, who died before his very eyes. His search brings him deep into the underground until he finally faces the person he's looking for. LEE stars alongside KIM Sung-kyun, who also featured in *The Deal* and *Summer Snow* this year, in this contemporary spin on the traditional folk hero.

by Pierce Conran

The Sound of a Flower

도리화가

DIRECTOR LEE JP **CAST** RYU Seung-ryong, BAE Suzy, KIM Nam-gil, SONG Sae-byeok **RELEASE DATE** TBD
CONTACT CJ Entertainment **Tel** Asia +82 2 371 6278
Americas&Europe +82 2 371 8147 **Fax** +82 2 371 6346
E-mail Asia justinkim@cj.net, Americas & Europe eunjikim1121@cj.net



Having last tackled *Born to Sing* (2013), a film about the long-standing music variety show that has been immensely popular in Korea for decades, director LEE JP tackles another milestone of Korean musical history with *The Sound of a Flower*, a Joseon Era drama about the first woman who dares challenges the patriarchal rule that deems that only men can sing.

Playing the young woman is BAE Suzy, the popular singer who broke out as a film actress in 2012's *Architecture 101*. She plays low-born Chae-sun, who tricks teacher SHIN Jae-hyo to take her one after auditioning dressed as a man. However, after becoming her teacher, SHIN soon finds himself in prison, and Chae-sun accepts a terrible deal to secure his release. Playing SHIN is RYOO Seung-ryong, no stranger to period fare after roles in recent hits such as *Masquerade* (2012) and *Roaring Currents*. Co-starring will be KIM Nam-gil and SONG Sae-byeok, who featured in recent period fare *The Pirates* and *A Girl at My Door*, respectively.

by Pierce Conran

The Advocate: A Missing Body 생난 변호사

DIRECTOR HEO Jong-ho **CAST** LEE Sun-kyun, KIM Go-eun, LIM Won-hee **RELEASE DATE** October 8, 2015
CONTACT CJ Entertainment **Tel** Asia +82 2 371 6278
Americas&Europe +82 2 371 8147 **Fax** +82 2 371 6346
E-mail Asia justinkim@cj.net, Americas & Europe eunjikim1121@cj.net



Byeon (LEE Sun-kyun), an ace lawyer, successfully defends a large company in a new drug side effect law suit. The company chairman asks Byeon to defend his chauffeur charged with a murder of a girl. No corpse, but only a large pool of blood was discovered at the crime scene. The chauffeur is the only suspect who was apprehended at the crime scene, and there is also an eye witness. The public prosecutor for the case is Jin (KIM Go-eun), who was involved in relationship with Byeon. In order to ensure his win, Byeon goes out to prepare a false witness. However, on the last day of trial, unexpected events pop up and result in Byeon's loss in the case.

The Advocate: A Missing Body is the first HEO Jong-ho film since 2011's crime drama *Countdown*. Versatile thespian LEE Sun-kyun plays a lawyer on the defendant's side, while rookie KIM Go-eun plays an aggressive prosecutor. The film's original Korean title means "angry lawyer."

by KoBiz reporter

Time Renegades

시간이탈자

DIRECTOR KWAK Jae-yong **CAST** LIM Soo-jung, JO Jung-suk, LEE Jin-wook **RELEASE DATE** the later half, 2015
CONTACT CJ Entertainment **Tel** Asia +82 2 371 6278
Americas&Europe +82 2 371 8147 **Fax** +82 2 371 6346
E-mail Asia justinkim@cj.net, Americas & Europe eunjikim1121@cj.net



KWAK Jae-yong's fantasy melodrama is back. *Time Renegades* is KWAK's first film in 7 years since *My Mighty Princess*, which also won attention from Japan and China. Two men from year 1983 and 2015 happen to see each other's life through dreams and track down the past together to change the destiny of a woman they both know. Past and present connected by dreams, and the three characters falling in love and crime altogether create an exciting and original story. For the first time in her acting career, LIM Soo-jung plays two personas-Yun-jung, who suddenly gets involved in an unexpected accident as she is about to marry Ji-hwan (JO Jung-suk) of 1983 and So-eun who happens to meet Keon-woo (LEE Jin-wook) of 2015 to track down their past together.

KWAK, who is particularly strong in the fantasy melodrama genre, has mentioned that he wanted to illustrate the sorrow of foreseeing the tragic destiny of one's lover, and the kind of desperateness during journey to change the destiny.

by HA Sung-tae

Summer Snow

미안해 사랑해 고마워

DIRECTOR JEON Yun-su
CAST JI Jin-hee, KIM Sung-kyun, SUNG Yu-ri, KIM Young-cheol
RELEASE DATE October, 2015 **CONTACT** Showbox
Tel +82 2 3218 5649 **Fax** +82 2 3444 6688
Email sales@showbox.co.kr



This fall, Showbox Inc. is preparing to present *Summer Snow*, a new romantic omnibus from veteran director JEON Yun-su. A tale of three separate stories, including that of a devoted detective whose daughter is run over when he forgets to pick her up as he rushes to a crime scene, a romance between two stars which is tarnished by a manager trying to separate them and the beginning of a terminal illness, and a story of old boxing rivals meeting once again in a hospital ward.

Summer Snow features JI Jin-hee, from IM Sang-soo's *The Old Garden* (2007), SUNG Yu-ri from K-pop group Fin.K.L., KIM Young-cheol of *A Bittersweet Life* (2005) and KIM Sung-kyun, last seen in *The Chosen: Forbidden Cave*, among others.

JEON is known for his dramas *Besa Me Mucho* (2001) and *My Girl and I* (2005), his culinary film *Le Grand Chef* (2007), and, most recently, his period erotic drama *Portrait of a Beauty* (2008).

by Pierce Conran

Call It a Passion

열정같은 소리 하고 있네

DIRECTOR JEONG Gi-hun
CAST JUNG Jae-young, PARK Bo-young, OH Dal-su
RELEASE DATE November, 2015
CONTACT Contents Panda **Tel** +82 2 3490 9336
Fax +82 2 515 1055 **E-mail** sales@its-new.co.kr



Fresh university graduate DO Ra-hee (PARK Bo-young) lands an internship as a journalist in a sports newspaper's entertainment section. Her manager HA Jae-kwan (JUNG Jae-young), a mercurial boss prone to sudden outbursts, makes her life difficult. Adapting herself to the new work environment, DO ends up changing her ways over time in order to survive. Based on a novel by LEE Hye-rin, the story takes a close look at the harsh work environment in Korean offices as it can be easily predicted from the Korean title that translates to "You Call that Passion." With a slight comedy touch, the film deals with contemporary social issues such as the high unemployment rate and employees being stripped of rights.

Young yet experienced actress PARK Bo-young (*Collective Invention*) played the fresh intern who struggles to survive while HONG Sang-soo's latest persona JUNG Jae-young (*Right Now, Wrong Then*) plays her short-tempered boss. JEONG Gi-hun, director of *Love 911*, took the directorial duty. ㉠

by KoBiz reporter

Meeting with the Korean Film Industry



Korean Film Council (KOFIC), which has been actively seeking ways to broaden international co-production opportunities for Korean and Asian films will be hosting the event with the Busan International Film Festival. This year's event, which marks its 4th edition since 2012, will be held over 3 days, from October 3rd to October 5th, 2015, and will comprise of the following program.

"KO-Production in Busan" program will introduce 12 projects that are being developed for international co-production and financing from countries including China, Japan or United States. KOFIC will happily arrange meetings with the local industry professionals or film technology companies and VFX labs upon request.

Date 10:00 ~ 18:30, Sat-Mon, October 3-5 Venue Project Meeting Zone, Korea Film center

No.1 Project

Make the Princess Laugh

Producer LEE Hoon-jae

Synopsis The princess, the king's only daughter, stops laughing one day. No matter what they try to bring the smile back on her face, they fail every time. The desperate king makes a radical proposal. "Anyone that makes the princess laugh, will be given half of the king and the princess' hand in marriage." The whole kingdom is in the grip of comedy fever and all kinds of people gather into the city.

Seeing it as an opportunity, the prime minister conspires with his men to take over the kingdom. His evil plan gets unraveled thanks to the joint effort of the princess and Chan Chan group that wants to help the princess and kingdom. Together, they manage to drive out the prime minister but the king, the real reason the princess stopped laughing, dies. When all the effort, anticipation and love are about to go to waste, the king miraculously returns home alive, and the princess laughs and everyone finds happiness again.

No.2 Project

Sweet Paparazzi

Producer LEE Se-ho

Synopsis The passionate entertainment journalist Yalin who never lets a scoop get away causes a traffic accident while chasing a K-pop star, Yuna's Porsche in Shanghai. She is condemned by the press as a "dangerous paparazzi," and subsequently demoted to an entertainment correspondent position in Korea. 6 months later, on the verge of getting fired, a glimmer of hope shines on her. She spots the famous pianist Li Ming, in front of Seoul Arts Center, who happens to be the owner of the Porsche that Yuna was riding 6 months ago in Shanghai. Li Ming is in Seoul for a concert but he will go to Busan to visit Yuna. To Yalin, this is her ticket to get back into the Shanghai head office and she won't let the chance get away. Yalin hides her identity and manages to secure a KTX fast train seat next to Li Ming. But that was the only easy part. Li Ming seems to suspect Yalin's real identity. Moreover, as he arrives in Busan, Li receives a breakup text message from Yuna. Li Ming doesn't know where Yuna is. Li Ming who looks like a cynical and cold guy is actually quite naive. Suddenly the responsibility of giving the pursuer the slip and tracking down Yuna falls on Yalin, and she does everything she can to get Yuna and Li Ming back together. A feeling starts growing between Yalin and Li Ming in the process, and when Yalin realizes that Yuna is

using Li Ming, Yalin makes a serious decision for Li Ming.

No.3 Project

Fly, Superboard

Producer KANG Eugene / YOON Andy

Synopsis The biker gang leader, Mr. Son is sentenced to 500 years in prison after being arrested by the Law City enforcement. His notoriety as a gang leader finally brought him down. The only way to be pardoned is to help Officer Miro to save the children kidnapped by Chaos King. Joining this reluctant partnership are Palgye, who has an enormous crush on Miro, and Ojeong, who falls in love with Mr. Son's Superboard which he calls a sky-glider, and the four of them form an expedition team. Travelling through a mythical world and after much hardship, the team finally arrives in Chaos City. But the children they risked their lives to get to refuse to come home with them. What will become of the children's fate? What could be the Chaos King's evil plans?

No.4 Project

Dreaming

Producer LEE Seung-joo

Synopsis Jun-woo is the sole breadwinner of a family of five. He drives the bus to support

his three children and wife. Every night, he has a dream where he makes passionate love with a Japanese woman, Yuki. The dream is so much sweeter compared to his miserable reality. Jun-woo mutters to himself continuously, "I wish this reality was a dream, and the dream was my reality." One day, Jun-woo's wife, Seoyeon, pushes the enraged neighbor by accident and the woman dies instantly. While the panic-stricken couple moves the dead woman's body into their apartment, they run into the dead woman's son and they hurt even the son. The next day, while being chased by the cops, Jun-woo jumps off the bridge.

At the same moment in Fukuoka, Yuki's husband, Tetsuo, has a sudden heart attack while swimming. And Jun-woo's spirit enters Tetsuo's body. Of course, Yuki doesn't know about this. Jun-woo can't explain it to her either. Anyway, the notoriously brutal yakuza boss, Tetsuo (Jun-woo) has suddenly changed since the near-death experience. He disassembles his crime syndicate and tries to start afresh. But from that night, Tetsuo starts seeing his family in Busan. After Jun-woo died, Seoyeon struggles to support her family on her own. She is tempted with indecent propositions but she fights them off for the sake of her three children. But eventually, she gets raped because of the debt. Tetsuo flies over to Busan after seeing this in his dream.

No.5 Project

A Summer in Lisbon

Producer TBD

Synopsis Internationally renowned screen star, JANG Ui Lan, is a true diva in every sense of the word. She is particular about always staying in the penthouse; only drinks Evian with lemon; and only eats purple mangoes for fruit. She has a taste for only the finest things and has stayed on top of her game ever since she rose to fame at the age of 17. On the other hand, the natural person Ui lan dreams happiness in pure love, and is secretly engaged to the young and super rich, WANG Qien.

Moments before the opening of Shanghai International Film Festival, WANG Qien's love affair with Ui Lan's long-time rival, WANG Ming Ming, hits the news. Ui Lan quivers with indignation at her lover's betrayal but doesn't let it show. But when the much anticipated Best Female Actor Award goes to WANG Ming Ming, Ui Lan disappears away from the media. Ui Lan arrives at the airport all by herself, and buys the first plane ticket out of the country which happens to be bound for Lisbon. She checks in under her real name, JANG Ock, and uses her personal credit card. At that moment, the flight schedule changes and her luggage is checked onto a flight bound for Namibia, Africa.

No.6 Project

Bamseom Pirates -Seoul Inferno-

Producer JO So-na

Synopsis Bassist JANG Sung-geon (age 27) and drummer KWON Yong-man (age 29) met online in 2010, a year marked by the rapid commercialization of South Korea's independent music scene, as many clubs in Seoul's Hongdae neighborhood closed their doors. JANG and KWON formed a band called Bamseom Pirates with the intention of producing a kind of music befitting for a society in which everyone blindly pursues financial gain. Gradually, Bamseom Pirates gained fame and began to receive invitations to participate in political and social demonstrations. In 2011, when they performed at a protest against a forced eviction, thugs hired by developers suddenly entered the concert venue and damaged their instruments. From then on, Bamseom Pirates became more vocal about the social absurdities in South Korea. They participated in concerts held in protest against the South Korea-United States Free Trade Agreements, the construction of a naval base on Jeju Island, and the 3/11 Fukushima Daiichi nuclear disaster. In 2012, PARK Jung-geun, a good friend of Bamseom Pirates who produced

the band's album, was arrested for violating the National Security Law after writing facetious messages like "Hail to Kim Jong-il" on Twitter.

No.7 Project

Bogota

Producer SHIN Bum-soo

Synopsis The protagonist, a young Korean man, moves to Bogota where his aunt and uncle run a small textile business. One day, the uncle gets kidnapped by local gangsters. He eventually returns home safely but traumatized by the experience, he loses interest in business completely. The protagonist tries his best to fill his uncle's shoe, to keep the business afloat. But when that fails, the protagonist returns to Korea. He gets his hand on his father's severance pay, and returns to Bogota to make his last bid for a big win. He colludes with some corrupt customs officials to smuggle a large amount of clothes. His bid turns out to be a success, and he quickly rises in the smuggling world. It poses a threat to the existing Korean-Colombian competitor who begins putting pressure on the protagonist. The protagonist gets together some young Koreans in the local community, and even manages to get the local police and customs officers on his side to successfully subdue his competitor. Eventually, he expands into other areas other than clothes and his ambitions starts to grow with his presence in black market.

No.8 Project

Shanghai Taxi

Producer KIM Hyo-jeong

Synopsis A Shanghai cab driver, Gao Wei, is a good son who plays along with his old mother's belief that her son is a pilot. One day, he picks up a passenger, 'Along,' and overhears the young man's distressed conversation with his girlfriend who breaks up with him over the phone. Gao Wei gathers that the girlfriend has left for Jeju Island in Korea, when the heartbroken man cries out 'Jeju!' repeatedly. In fact, he sobs so badly

that Gao Wei needs aspirin. Convinced by Along's desperate plea and Gao Wei's professional ethics to serve his passenger's best interest, the Shanghai Taxi arrives on Jeju Island!

The journey didn't get off to a bad start. But when Yeong-cheol, the island's eager local resident who wants to generate tourism by hosting an international marathon event spots the Shanghai Taxi, things take a turn for the worse. With the help of a young female diver, Hae-young, Along is reunited with his girlfriend but after a series of unexpected events, their journey becomes an adventure that they never bargained for.

No.9 Project

A Duck's Grin

Producer JEON Yoon-chan

Synopsis One winter day, a middle-aged man, Moo-chul, takes a trip. After years of working diligently as a salesman for a water purifier company, he hands in his resignation as the company runs into financial difficulties. While clearing out his desk, he finds an old contract he wrote with his ex-girlfriend. A sudden urge to get away from the frustration and loneliness, and curiosity leads him to decide to track her down. But soon, he discovers that she's gone missing. Questions arise concerning her disappearance but his search hits a dead end. At that moment, another memory pops up, a memory of a woman who he dated briefly to fill an emotional void. Moo-chul feels even more shocked and anxious. Moo-chul feels as though something is closing in down on him. He carries out a double suicide pact with a woman he met by chance, and gets arrested for aiding her suicide. After getting released with the help of an ex-police officer friend, Moo-chul revisits the places of fond memories with his ex-lover as though grasping for a hope to live on. Then, a magic-like incident happens.

No.10 Project

The Refugees

Producer LEE Dong-ha

Synopsis CHOI Yeon-ja, a first generation immigrant to US, heads to Paris to donate her bone marrow to her sister, Yeon-sim, who is diagnosed with acute leukemia. Yeon-ja's husband, SHIN Myeong-ho, who runs a small beauty shop in New Jersey, arrives late at his son, Hyeon-seok's school recital after dropping off his wife at the airport. The concert ends in mayhem when Hyeon-seok's friend, Isaiah, breaks havoc because his Taiwanese girlfriend, Sue, wouldn't return his calls. In the chaos, Myeong-ho gets an urgent call from the shop that his colleague, JANG, had a stroke while checking the inventory.

After JANG checks into the hospital, his wife finds a temporary replacement to cover for her husband during the upcoming thanksgiving weekend. Myeong-ho is uncomfortable with the new girl, Seon-myeong, who seems rather careless and to be holding a secret. Myeong-ho's eldest daughter, Ji-eun, gets in a fight with her long-time boyfriend, Kendrick, over a girl problem while having to worry about her old dog who got unexpectedly pregnant. Hyeon-seok is unwantedly caught between Isaiah and his girlfriend, Sue, since the recital. He is uncomfortable to be in the middle of a fighting couple, but on the other hand, is secretly pleased to be allowed into Sue's life. In the meanwhile, Yeon-ja is reunited with her estranged sister after 30 years since leaving Europe. When the sister refused to get Yeon-ja's bone marrow transplant, Yeon-ja remembers the days working as a nurse in Germany. The memory takes her back to Dortmund in 1972.

No.11 Project

The Sea of Itami Jun

Producer KIM Jong-shin

Synopsis "Hello, I'm Itami Jun." An old architect introduces himself to a class of students in awkward Korean. The world renowned architect's achievements have been recognized by numerous prestigious awards including French Arts Medal, Kim Surgeon Architecture & Culture Award,

Japan's most prestigious architecture award, Murano Togo Award. He was the first generation Korean architect who gained an international acclaim under his own brand. He did not get recognition from neither the Korean nor the Japanese architecture world until in his 50's.

He's lived his whole life as Korean by nationality but because his family name, YOU, didn't have a corresponding Chinese character in Japanese Kanji system, he worked under his pseudonym of 'Itami Jun' for publication purposes. Throughout his life, he lived as a 'stranger' who was never fully integrated into the Japanese nor the Korean society. The young foreign student who graduated from a small university in Tokyo found his first job in the field. He then, travelled around the world developing perspective in architecture.

The people who personally knew and worked with Itami give their accounts of the architect in the space he created. Itami Jun's first commissioner, Ms. Hidari, tells her story from the hills of Jeju Island. Over her account, the camera crosses the waters to Japan, taking the viewers into the life and architecture of Itami Jun who worked back and forth Korea and Japan.

No.12 Project

A Bad Hair Day

Producer Stanley KAWK / LEE Eun-sil

Synopsis Eun-hui meets three different men during the course of a day. She is a terribly untalented actress but she is brilliant at acting herself in life. She creates a new character every time she meets a new man but one day, she gets tangled in the web of lies she created and is subsequently driven to the last ditch. A Japanese novelist, Ryohei, visits Seoul to attend his book launch party. Ryohei always writes about characters that are chased and cornered until they meet a tragic end. And that afternoon, he encounters a woman who is cornered by her lies in real life. ㉠

KO-Production in Busan 2015

3-5 October 2015

Meetings with 12 high-caliber Korean projects
seeking co-production will be held!

Are You Looking for a Korean Film?

KoBiz Online Screening: Korean Cinema is Only a Click Away.



The KoBiz (Korean Film Biz Zone) pursues total content platform of Korean film industry including film database, latest news and box office. Moreover, KoBiz Online Screening provides Korean film streaming service based on global CDN (Content Delivery Network). The KoBiz interface enables all domestic film business within this system infrastructure. For such a reason, the website has undergone intensive reorganization last year. It also renewed its website for an easier and more effective communication with overseas users, focusing on online and mobile services.

There are two major directions that the KoBiz Online Screening pursues this year: a discovering new film talents; and inspiring the Korean film industry through an extensive promotion.

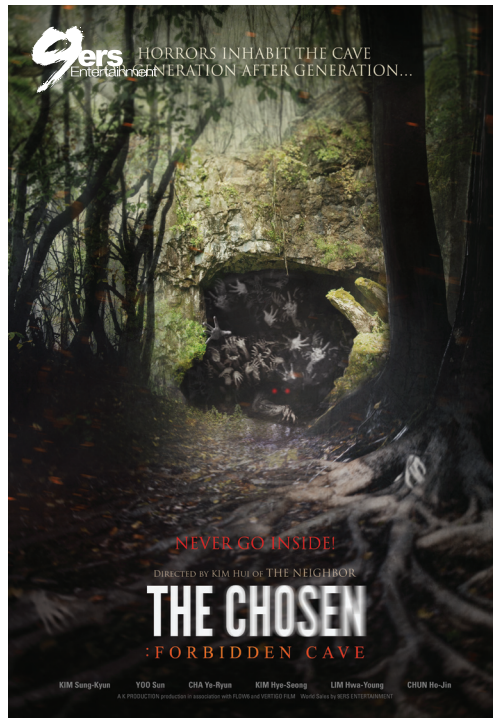
First of all, 2015 KAFA FILMS, which was introduced this March, provides short film collections produced by the Korean Academy of Film Arts (KAFA) graduates in March every year. The KAFA was nominated as one of the TOP 15 film schools from The Hollywood Reporter and has turned out famous directors including BONG Joon-ho, IM Sang-soo and CHOI Dong-hoon. It is on track to introduce rookies mainly on short films through KoBiz Online

Screening Newsletter even though it's not a Festival Screening service period. This will demonstrate the strength of new directors who try to get into the Korean film industry.

Second, the KoBiz will offer Korean movies from the 1990s and 2000s, that are still making impressive sales records at secondary right market like VOD, internet and PPV so far. This is to introduce various films, including genre films and masterpieces over the last decades or two, as well as latest movies. K-Cinema Library on the KoBiz website, a category for latest Korean films, will offer a link service with Online Screening. It will help the KoBiz become a major domestic movie promotion website. Also, it will provide previews of rough cut in pre-production stages, in order to provide great opportunities to connect Korean filmmakers, who are seeking for foreign distribution partners, with overseas investors who want new projects.

The KoBiz Online Screening was reborn in warm orange and fresh blue color like spring days after the considerably long renewal. The KoBiz will continue listening to the users' voices and putting effort into solving problems for better service.📞

PARK Shin-young (International Promotion Team, KOFIC)



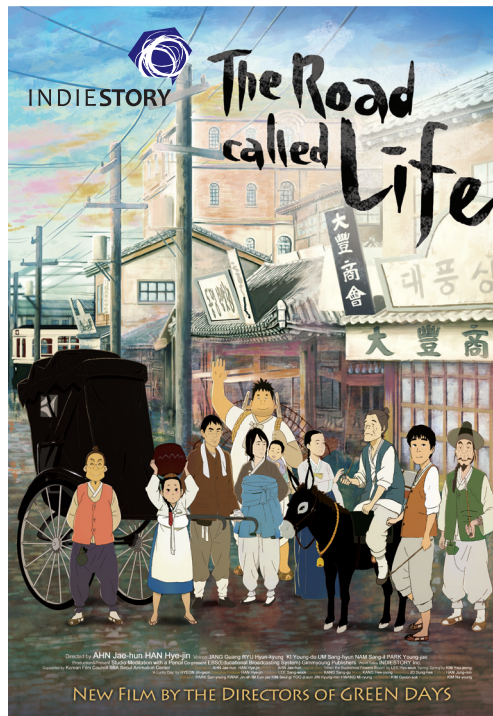
2015 New Line-up

KoBiz Online Screening

Catch The Pulse Of Korean Film!

screening.koreanfilm.or.kr

KOFIC
Korean Film Council



The 40th Anniversary of LEE Man-hee's Death

A True Genius Destroyed by the Unfortunate Era

It has been 40 years since LEE Man-hee (1931-1975) passed away. LEE collapsed and died when he was still editing *A Road to Sampo* (1975). He was only 44 years old, a still very active age. The cause of his death is officially known to be alcoholism, but the later generations know that it was the unfortunate atmosphere of that time that killed him. The harsh censorship, lack of production

system, and commercial pressure all tortured LEE, a brilliant man with passion.

KIM Seung-ok, a well known novelist, left an epitaph, grieving over the loss: "You were always on the side of the soldiers who crawled silently in the gun smoke; on the side of the lovers who struggled for the path of human despite knowing about despair; and on the side of the youth who wanted power against the violence."

LEE made up his mind to be a filmmaker after seeing CHOI In-kyu's *Hurrah For Freedom* (1946). LEE was a soldier during the Korean War and started his film career right after the war ended. His directoral debut was *Kaleidoscope* (1961). One year after he proved his talent with a sophisticated thriller *Call 112* (1962) and made a big box office hit with a war movie *The Marine Never Returned* (1963). LEE was warmly received with *The Devil's Stairway* (1964) and *Black Hair* (1964) as well. However, at the same time, he also suffered from harsh censorship. In December 1964, *The Seven Female POW's* was censored and questioned for its pro-communist attitude to celebrate the North Korean soldiers. He was



A Road to Sampo

put in prison for 40 days until released for probation.

Towards the later half of the 1960s, LEE made his masterpieces, namely, *Full Autumn* (1966), *Way to Home* (1967), and *A Day Off* (1968). Situated somewhere between realism and modernism, these are his true masterpieces. LEE turned the dark, damp and confined atmosphere which came

from the Korean society and mentality of that time into a remarkably sophisticated and beautiful color. For example, let us take *A Day Off*, produced in 1968 but not even released due to harsh censorship and rediscovered like a miracle in 2005. The film intensely depicts a tragic day of a man in despair, straying around the city of Seoul on a lonely Sunday.

IM Kwon-taek, a veritable symbol of Korean cinema, once said his rivals are KIM Ki-young and LEE Man-hee. In fact, a lot of people wonder what it would have been like if LEE had lived longer and made more films. That is why so many people are still waiting for *Full Autumn* to be discovered, the film that is said to be the most beautiful work of his but has been lost.

Of course *Full Autumn* has not been discovered yet, but as time goes by, we are learning the new features of his works. Through the process of such discoveries, we have learned the true value of his film art world. LEE's works are becoming more and more the heart of Korean cinema.🍷

by JEONG Han-seok (Film Critic)